MARVEL
Age
134
APPROVED BY THE COMICS CODE AUTHORITY
MARCH 1994
$1.50 US $1.90 CAN £1.10 UK
MTV's BEAVIS AND BUTT-HEAD™
HEH-HEH HEH! THESE GUYS ARE COOL!
YEAH! I LIKE STUFF THAT'S COOL!
Tek World™ on TV!
Fantastic Four®
RICK PARKER
MARVEL Age 134
TM & © 1994 MTV Networks, Inc.

Tom DeFalco
Editor in Chief
Mark Gruenwald
Senior Executive Editor
Carl Potts
Executive Editor, Marvel/Epic
Bob Budiansky
Executive Editor, Special Projects

STAN LEE PRESENTS:
MARVEL Age

Steve Saffel
Editor

Jim Hoston
Joe Caponsacco
Designers

Rick Parker
Jim Hoston
Cover Artists/Beavis & Butt-Head
Paul Ryan
Joe Caponsacco
Cover Artists/Fantastic Four

Marc McLaurin
Marvel Age Colorist

Craig Anderson
Joe Andreani
Richard Ashford
Mark Bernardo
Tom Brevoort
Karl Bollers
Lynaire Brust
Joey Cavalieri
Bobbie Chase
Chris Cooper
Kelly Corvese
Don Daley
Tom Daning
Eric Fein
James Felder
Danny Fingeroth
Sholly Fisch
Paula Foye
Jaye Gardner
Suzanna Gaffney
Pat Garrahy
Glenn Greenberg
Bob Harras
Consulting Editors

Glenn Herdling
Marie Javins
Michael Kraiger
Mike Lackey
Spencer Lamm
John Lewandowski
Carlos Lopez
Scott Marshall
Marc McLaurin
Hilda Mesnik
Matthew Morra
Sarra Mossoff
Mindy Newell
Fabian Nicieza
Lisa Patrick
Lia Pelosi
Mark Powers
Michael Rockwitz
Evan Skolnick
Kevin Somers
Mort Todd
Rob Tokar
Tim Tuohy
Nel Yomtov

John Romita
Art Director
Steve Geiger
Managing Art Director

Scott Elmer
Yancey C. Labat
Delayne L. Hawkins
The Raiders

Joe Kaufman
Book Designer

Cindy Emmert
Designer

Virginia Romita
Traffic/Production Manager
Dawn Geiger
Assistant Production Manager/Designer
Dan Carr
Maria Parwulski
Typesetters

Jack Abel
Claire Putsché
Flo Steinberg
Proofreaders

George Roussos
Bullpen Cover Colorist
Paul Becton
Color Corrections

Steve Alexandrov
Ericka T. Moran
Johnny Greene
Kevin Tinsley
Cover Coordinators

Rob Carosella
Jesus Gonzalez
Camera Technicians

Jon Babcock
Sergio Cariello
Susan Crespi
Letterers

Loretta Krol
Matt Maley
David Sharpe

John Bligh
Steve Bunche
Jerry Kalinowski
Mechanical Artists

Jennifer O'Donnell
Thomas Velazquez
Caroline B. Wells

Millie Shuriff
Accounting

Judy Sottile
MIS Manager

Christopher Ebel
Freddie Mendez
The Beavis & Butt-Head of Manufacturing

Dahlia Aponte
Christine Aurillia
Bernadette Ayala-Thomas
Dan Buckley
Paul Curtis
Doby Daenger
Melisa Donon
Patricia Dozzo
Hirut Dejoya
Alison Gill
Stephanie Hallberg
Friendly Assistance

Matt Idelson
Holly Joyner
Joe Kaufman
Sylvia Masa
Mary "Mac" McPherran
Pam Rutt
Stu Schwertzberg
Phil Sheehy
Marti Silber
Christine Slusarz
Sam Springle
John Taddeo

Jackie Aguila
Karen Corbo
Carol Platt
Rights and Permissions

EDITORIAL

Where did 1993 go?

Don't get us wrong. It was an exciting year for everyone in comics, with more happening than at any other time: new titles, new companies, new concepts, movies, television, video—you name it, and we were there.

MARVEL AGE had a good year. We got to preview MARVELS, FORCE WORKS, CLANDESTINE, SACHS & VIOLENS, and BREAK THE CHAIN, among others. We got to break the news about the *Steel Mutants*, the *Incredible Hulk* video game, the death of a major hero, the *Iron Man* animation in development, and a slew of other startling developments.

Through this title and five special magazines, we were able to bring you deeper inside the workings of Marvel Entertainment, and to introduce you to some of the nicest and most talented writers and artists in the field.

For 1994, we already have plans to preview the *Spider-Man* animated series, Neil Gaiman's special rock project, and a team-up that will—to coin a phrase—knock your socks off. Plus we're in the early planning stages of an exciting project that, for now, has to remain our little secret.

Our goal—the goal of every Marvel editor—is to reach more and more readers, to entertain the most people possible, from the *Beavis & Butt-Head* MTV generation, to the FANTASTIC FOUR action/adventure crowd, to the BARBIE fashion-conscious, to the mutant maniacs. Our job is to assemble creative teams that bring you entertainment—*every* month.

Here in MARVEL AGE we see to it that you know when these cataclysmic events are going to occur, show you how it's done, and introduce you to the people behind the creative conspiracies. We take our jobs seriously, and you reap the benefits.

And now, an apology:

We'd like to correct an oversight in "Excalibur Reborn" (MARVEL AGE #131), in which we overlooked the tremendous contribution of Chris Claremont, who developed (with artist Herb Trimpe) the *original* Captain Britain for UK audiences, and who (with Editor Ann Nocenti) proposed the original offbeat concept for EXCALIBUR. Chris's efforts are both recognized and appreciated, and now the record has been set straight.

Happy New Year!

—Steve Saffel
Editor

contents

UP FRONT 1 2 3
TEK TV 4 5 6
VILE SIDE 7 8 9
BEAVIS & BUTT-HEAD 10 11 12 13 14 15
HEMBECK BLUE-SKINNED BABE 16 17 18 19 20
STAN'S SOAPBOX 21 22 23 24 25
AMULET QUEST 26 27 28 29 30 31 32
FANTASTIC FOUR
LETTERS
CHECKLIST

Matt Ragone
Vice-President/Direct Sales
Skip Dietz
Direct Sales Manager/Co-op Publications
Craig Kunaschk
Direct Sales Manager/Distributor Liaison
Kevin Tang
Overworked Catalog Editor
Terry Hernon
Assistant Manager/Copywriter
Seth Deitchman
Assistant Co-Op Manager
Georgiana White
Customer Service
L. Deon Rohlfing
National Field Representative Coordinator
Dan Lewis
Texas Field Representative
Andrea Goldberg
Mid-West Field Representative
Mike Martin
West Coast Field Representative

Jim Sokolowski
Vice-President/Specialty Sales
Bob Kerekes
Manager of Business Development
Laurie Stecky
Assistant Marketing Manager Newsstand Sales

Scott Donigian
Distribution Representative On the Northern Road
Craig McWilliams
Distribution Representative On the Southern Road

Sven Larsen
Marketing Manager
Jim Brennan
Advertising and Promotions Director
Vito Incorvaia
Associate Creative Director
Jeffrey Simons
Associate Creative Director
Gary Guzzo
Publicity Director
Tammy Brown
Advertising Manager
Mariano Nicieza
Scott Williams
Senior Advertising Art Directors
Heide Balaban-Pinnock
Advertising Art Director

Matt Friedman
Jim Kreuger
Amy Meyer
Copywriters
Ralph Macchio
Heh, Heh, Heh, Heh

MARVEL AGE® Vol. 1, No. 134, March, 1994. (ISSN #9750-4367) Published by MARVEL COMICS, Terry Stewart, President; Stan Lee, Publisher; Michael Hobson, Group Vice President, Publishing. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, N.Y. 10016. **SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES.** Published monthly.

Copyright © 1994 by Marvel Entertainment Group, Inc. All rights reserved.

Price $1.50 per copy in the U.S. and $1.90 in Canada. Subscription rate for 12 issues: $12.00 U.S.; $24.00 foreign and Canadian subscribers must add $10.00 for postage and GST. GST #R127032852.

This periodical may not be sold except by authorized dealers and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. MARVEL AGE (including all MARVEL titles and prominent MARVEL characters featured in this issue and the distinctive likenesses thereof) is a trademark of MARVEL ENTERTAINMENT GROUP, INC.

POSTMASTER: SEND ADDRESS CHANGES TO MARVEL AGE, c/o MARVEL DIRECT MARKETING CORP./SUBSCRIPTION DEPT. P.O. BOX 1979 DANBURY, CT. 06813-1979. TELEPHONE # (203) 749-5331. Printed in Canada

Up Front

MARVEL GOES ULTRA

A 150-card painted *X-Men* set launches the new partnership of Marvel and Fleer in January. The result of months of planning, this *Fleer Ultra* set [made unique by special card stock, ultraviolet coating, and metallic foil stamping] spotlights artwork from some of the most talented painters in comics, including Brian Stelfreeze, Bill Sienkiewicz, Glenn Fabry, and Jim Steranko.

"This is easily going to be the best painted set of cards ever done," Tom Brevoort, editor of the set, stated. "Each artist is working hard to do the best work they've ever done."

For Fleer's part, the Ultra X-Men set offers them a showcase for some of the card design and manufacturing techniques they pioneered with the 1993 release of their Ultra Basketball set. "While Marvel is responsible for putting the guts of each trading card set together, it's Fleer who decides what treatment to give the cards, whether it'll be an Ultra set or some other type of set, what sort of special chase cards will be included, etc.," Marvel Special Projects Executive Editor Bob Budiansky pointed out. "Once we see how they want to present the set, we put together the card checklist, artwork, and text. Both companies work closely together to make each set unique and exciting."

Besides being given the Ultra-treatment, the set will include two different "chase" card subsets [cards available randomly in limited quantities]. One is a nine card subset, painted by famed fantasy artists Greg and Tim Hildebrandt, that will link to form a mini-poster. (These cards represent the first time in about ten years that these two brothers have collaborated.) The other is a six card foil-etched "power blast" subset depicting the events of the X-Men 30th Anniversary tale "Fatal Attractions," and will be painted by Lou Harrison.

Fleer and Marvel plan at least three other trading card sets for the coming year. Full details on Fleer's plans can be found in next month's MARVEL AGE.

BLACK MAGIC

There's a new, vicious Sorcerer Supreme, and for Doctor Strange to beat her he'll have to learn how to get *nasty*. His enemy is Salomé, a twisted enchantress who foments chaos on Earth to suit her own fiendish ends.

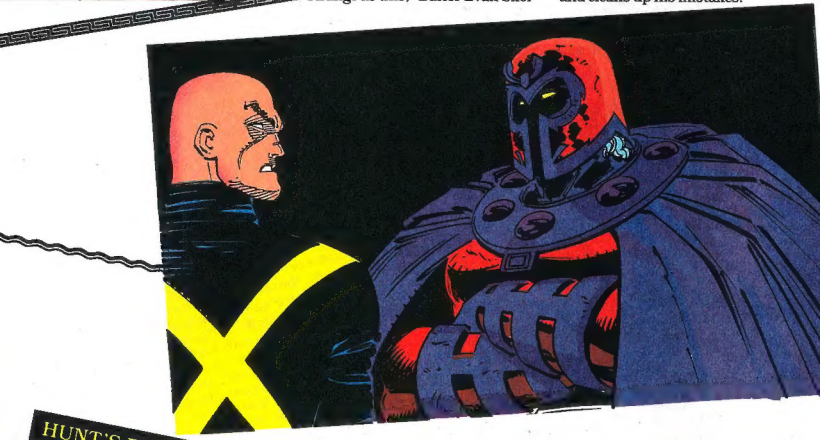
And the evil multiplies as he also faces the *Strangers*, one of whom steals his mystic identity, while the other robs him of his civilian persona. So the *real* Strange is faced with evil on all fronts.

The terror breaks out in the "Strangers Among Us" story line set to run from DR. STRANGE #64 (available in February) through DR. STRANGE #66, and before it concludes in this year's DR. STRANGE ANNUAL the former Sorcerer Supreme will learn that it'll take a whole new attitude and a charged up magical bag of weaponry to regain his status as the baddest mage on the block! "Strangers Among Us" is by DR. STRANGE's new creative team: writer David (*Faust*) Quinn, penciler Melvin Rubi, and inker Fred Harper. Artist Kyle Holtz joins the crew as artist on the annual.

"You've never seen Dr. Strange as strange as this," Editor Evan Skolnick promised. "He'll be withdrawing from society while he works on a project to regain his lost power, but in the meantime the doctor is going to be out — way out!"

While the good doctor is absent, two entities — each seeming to be Doctor Strange — will appear on the scene in his stead. One, known only as Strange, pursues the mystical artifacts of Earth, and any who get in his way are met with relentless, brutal force; while the other, who calls himself Dr. Stevens, will present himself as the society-at-large version of his namesake. Each Stranger, however, is utterly ruthless, and each has his own unknown agenda.

"DR. STRANGE is going to be a book filled with danger," David Quinn stated. "I want people to look at DR. STRANGE and get hooked on the peril that each character is in or the danger that they present to the universe. Before 'Strangers' is done, the readers will know what a hero really is. Heroes don't just beat up the bad guys and they don't always do what's right. But a true hero does take responsibility for his actions and cleans up his mistakes."



HUNT'S END

On October 15, 1993, Marvel President Terry Stewart drew the names of the top three winners in the "Hunt for Magneto" Contest that took place as part of the anniversary festivities for The X-Men and The Avengers. The three lucky persons, chosen at random from thousands of entries, are:

Grand Prize: Phillip Tomlin, Modesto, CA — winning a complete set of X-Men and Avengers first issues, all the way back to the beginning, and the original art for the anniversary trading cards.

Second Prize: Steven Crow, Collingswood, NJ — receiving his choice of an X-Men or Avengers arcade video game and a signed uncut anniversary card sheet.

Third Prize: Timothy Torres, Demarest, NJ — set for winter with an X-Men animated series jacket and a signed card sheet.

SPIDER-MAN'S DARK FRIENDS

Black Cat and Nightwatch are set to break out in their own series, proving once again that associating with Spider-Man is a good career move.

First, in February, the mysterious Nightwatch hits the streets in his own new *ongoing* monthly series. Nightwatch has been showcased recently in WEB OF SPIDER-MAN and his new series promises to be as hard-hitting as his previous adventures. "Nightwatch is a popular character," editor Eric Fein stated, "and his solo book will be filled with surprises and unexpected twists. NIGHTWATCH will be one of those series where anything can happen. It's a dangerous, cutting-edge book primed for today's readers." NIGHTWATCH is written by Terry (WEB OF SPIDER-MAN) Kavanagh and drawn by Ron Lim (SPIDER-MAN UNLIMITED, SILVER SURFER) and Al Milgrom (THUNDERSTRIKE).

The Black Cat, who began her career as a cat burglar but was turned to the straight and narrow by Peter Parker, will get her own four-issue limited series this May. Entitled "Chimera Lost," this showcase will guest star Cardiac, as the popular femme-fatale Felicia Hardy becomes a corporate security troubleshooter hot on the trail of The Chimera, a mysterious entity that has drawn the attention of several new supervillains created specifically for the series.

THE BLACK CAT: "Chimera Lost" is written by Terry Kavanagh and illustrated by Andrew (X-MEN ADVENTURES) Wildman and Stephen (WEB OF SPIDER-MAN) Baskerville.

FINGER ON THE PULSE

Jean Grey and Scott (Cyclops) Summers of X-MEN have finally tied the knot! The wedding takes place this month in X-MEN #30 and the honeymoon will take off in March in the cross-century three-issue series THE ADVENTURES OF CYCLOPS AND PHOENIX, that reunites them with Cable. Plus the special wedding dress created by world-renowned fashion designer Nicole Miller will be showcased in next month's X-MEN: THE WEDDING ALBUM.

•Frank Castle, a.k.a. The Punisher, has the disturbing events of his last mission in Vietnam as a U.S. Special Forces soldier revealed in PUNISHER INVADES THE 'NAM, a special 80-page bookshelf format comic by writer Don Lomax and artist Alberto Saichann set to hit readers this February.

CRASH AND BURN

IRON MAN writer Len Kaminski puts the screws to Tony Stark once more when covert attempts are made to destroy the millionaire's business and make him the target of several heroes, including The Incredible Hulk, Deathlok, the New Warriors, and Venom in a taut six-part storyline.

"Crash and Burn" began last month in IRON MAN #301 and continues through #306. It all starts when villainous computer hacks crack Stark's data network and reveal to the world that Stark Enterprises is not as clean as everyone would like to believe.

Series artists Kev Hopgood and Steve Mitchell will provide the illustrative talents for this saga of industrial espionage. Editor Nel Yomtov expects "Crash and Burn" to really turn up the heat in Iron Man's life. "There'll be a lot of attention focused on the book because of issue #300 and we want to give old and new readers something we know they'll stick around for. This story will let Iron Man interact more with the Marvel mainstream and generate even more excitement around the character."

– *Jerry A. Novick*

A Walk on the VILE SIDE

It's beginning to look a lot like annual season around Marvel these days, as any observer could tell by the pained expression on Executive Editor Mark Gruenwald's face when asked what he, the person whose task it is to come up with the concept for the once-a-year crop of special editions, had in store for the yearly event.

It's been hit and miss with the ideas of the past; however, last year's switch from crossovers to indent, individual storylines revitalized interest in the books. "With last year's annuals, we tried something a little bit different from the previous four or five years," Gruenwald said.

> "Usually. . .when the villain comes on he just doesn't get equal time."

"This year, since we got positive feedback from people who were 'crossovered out,' we're going to try that again — a thematic approach rather than a plot interconnection.

"The thematic approach [last year] was introducing various characters, heroes, villains or otherwise into the Marvel Universe. There were twenty-four annuals last year and the jury is still out on how many of the characters introduced in them will become major players. There are three I can think of that have made subsequent appearances. . .Killion in **DR. STRANGE**; Annex in in **SPIDER-MAN** [also slated for his own limited series]; and the Black Wraith in **THE AVENGERS**.

EQUAL TIME

"The theme this year is going to be one-shot tales told from the villains' perspective. Usually our stories are told biased toward our heroes; you hear their stories, their behind-the-scenes thoughts and you get it all from their point of view, and when the villain comes on he just doesn't get equal time."

From its humble beginnings, Marvel has prided itself on the characterization of its characters, and now, in view of fairness, the editors have decided to allow the villains a fair shake, too. "We felt in order to define the [heroes'] characters better, who knows them better than their enemies?" Gruenwald said. "They are the people who think about them obsessively and incessantly, and try to figure out how to defeat them. These are the people who really know our heroes.

"Though our heroes this year will get less on-panel time, we will possibly see even more character depth because [the stories] are from such an unusual tack," he added. "The creative teams are going to choose some villain, either from their rogue's gallery or someone new, if they can find who has a reasonable grudge. But I'll betcha 99 percent will be pre-existing enemies, and [the writers will] do stories predicated on that shift of point of view."

THE VILLAINS

Spider-Man will have his hands full again this year as he contends with the lunatic views of Carnage in the **AMAZING SPIDER-MAN ANNUAL**, written by David Michelinie and drawn by Steven Butler, while Shriek will keep him busy in **WEB OF SPIDER-MAN ANNUAL**. Perhaps the most interesting take on the villain point of view will be a sneak peek into Harry Osborn's diary in this year's **SPECTACULAR SPIDER-MAN** annual, where fans will take an interesting trip through the mind of Spider-Man's best friend and longtime foe via the pen of writer Michael Higgins.

Ghost Maker and Snake Root (of The Hand) will guide you through their attempts at outsmarting The Man Without Fear in **DAREDEVIL ANNUAL # 10**. Elektra will also make an appearance in this multiple-story book.

The Fantastic Four will be viewed through the eyes of Mr. Moebius (from the Time Variance Authority) in the first part of their annual, written by a hauntingly familiar Mark Gruenwald with Mike Gustovich penciling and Don Hudson inking. Molecule Man and The Beyonder will appear in the second story as written by Len Kaminski, with the same artistic team.

This year's **SILVER SURFER ANNUAL**, written by Ron Marz, will serve as an in-between tale in an ongoing storyline and will detail Morg's quest for Galactus following his escape from Tyrant, while The Guardians of the Galaxy will face the return of Rancor, as written by Michael Gallagher in their own special.

ANNUALS SCHEDULE

MARCH

CAPTAIN AMERICA #13
AMAZING SPIDER-MAN #28
X-FACTOR #9
AVENGERS #23
NEW WARRIORS #4

APRIL

WEB OF SPIDER-MAN #10
UNCANNY X-MEN #18
FANTASTIC FOUR #27

MAY

DARKHAWK #3
NAMOR #4
DAREDEVIL #10
IRON MAN #15

JUNE

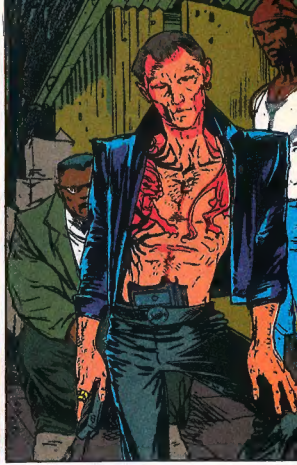
GUARDIANS OF THE GALAXY #4
HULK #20
THOR #19
PUNSHER WAR ZONE #2

JULY

SPIDER-MAN 2099 #1
GHOST RIDER #2
EXCALIBUR #2
SPECTACULAR SPIDER-MAN #14

AUGUST

X-FORCE #3
SILVER SURFER #7
PUNISHER #7



YEARLINGS

While last year launched the annual event for three new titles: **GHOST RIDER**, **PUNISHER WAR ZONE** and **EXCALIBUR**, this year's annuals have only one newcomer and he is from the world of 2099 which continues its expansion. **SPIDER-MAN 2099 ANNUAL #1** will hit the stands this July, and who better than to take to the writing task than Peter David, who has been with the book from the onset. As of this writing no definite plans were set for the storyline of this book, but Editor Joey Cavalieri may not have his book included in this year's annual continuity, he revealed.

PUNISHER WAR ZONE ANNUAL #2 will feature the return of Sal Carbone, who was last seen in **PUNISHER WAR ZONE #6** and thought to be dead, as Thorn, a homicidal maniac suffering from extreme amnesia. All he remembers is that he *must* kill The Punisher. The story will be written by another Punisher familiar, Chuck Dixon and penciled by Dale Eaglesham.

It's going to be straight action this year, as there will be "no cards this year, thank goodness and no bags, more thanking goodness," Gruenwald said. "In fact, I can't think of *any* enhancements. And all annuals will ship the same time this year as last year, which means if you picked up an **X-MEN** annual in April last year, look for it that time this year. We used to do it by a lottery and switch around the order, but we've stopped that."

The annuals will be 64-page standard, offset comics priced at $2.95 each.

– Lia M. Pelosi

WILLIAM SHATNER'S TEK

Invades the Living Room

Read the novel. Read the comic. Get the trading cards. Watch the TV show. The TV show?

William Shatner's wildly popular series of Tek novels, having already been successfully translated into a comic book and a set of trading cards, is now poised to conquer a new medium: that of the small screen. In January, *TekWar*, the first installment of four two-hour TV-teleplays, will be broadcast in syndication around the country. Universal/MCA TV has gathered together an impressive array of acclaimed theatrical film makers — Rob Cohen (*Running Man*), George Gallo (*Wise Guys*), John Landis (*The Blues Brothers*), Hal Needham (*The Cannonball Run*), Sam Raimi (*Dark Man*), and William Shatner (*Star Trek V: The Final Frontier*) — to produce a package of 24 two-hour, made-for-television movies collectively touted as the most impressive television project in the history of first-run syndication.

Already slated to appear on over 130 TV stations, Universal's "Action pack" theater includes *Bandit* (Needham), *Midnight Run* (Gallo), *Vanishing Son* (Cohen), *Hercules* (Raimi), *Fastlane* (Landis), and *TekWar* (Shatner). Based on Shatner's best-selling futuristic detective novels, published by Ace Books, *TekWar* is being produced by Atlantis Films Ltd. in association with Universal Television and Shatner's Lemli productions.

The first installment of the Tek movies, *TekWar* is directed by Shatner, who also serves as executive producer and acts in the TV-movie. However, in spite of the fact that it was generally assumed that

Warbride (Sheena Easton) addresses her eco-warriors, with Vargas (Markus Parilo) at her side. Both are wearing uniforms inspired by the TEKWORLD comics.

Shatner would play the ex-cop, ex-con, private detective Jake Cardigan (who, in the Epic comic, is drawn to resemble Shatner), he is actually playing Jake's boss, Walt Bascom. Jake is played by Greg Evigan (*BJ and the Bear, My Two Dads*), professor Kittridge is portrayed by veteran actor Barry Morse, his daughter Beth is played by Torri Higginson, and Warbride is Sheena Easton.

While it is true that Shatner originally intended to play the role of Jake when the books were finally translated into theatrical films, he eventually chose a smaller on-screen role for himself because of his various other commitments, including *Rescue 911*. Ron Goulart, who serves as a consultant on the novels and wrote the first year-and-a-half of comic book stories (including the adaptation the first novel), conjectured that, had this been a theatrical release, Shatner probably would have played Jake, but due to the ongoing, recurrent nature of episodic TV his schedule simply wouldn't allow him to commit the time required.

Still, this should not be taken as Shatner distancing himself from the role — nothing could be further from the truth. According to Evan Skolnick, current writer for Epic's **WILLIAM SHATNER'S TEKWORLD**, Shatner is intimately connected with every aspect of the project. "It's his baby," Skolnick stated. "He has a very personal vision for the whole thing."

On Location

The first Tek TV movies were shot consecutively this summer in Toronto. Both Skolnick and Goulart were there (on two different occasions), and offered their own unique views on what it was like to be on hand for the shooting of a motion picture. Both commented that it was a thrilling thing to behold. Goulart, who admitted to having been on a movie set once before in the '60s, said that it made him *very* aware of everything that went into making a movie. Skolnick, who had never been on a movie set, sheepishly admitted that he had the desire to run around and gawk at everything like a star-struck fan, but felt the need to act professional, as he was representing Marvel Comics.

Goulart was invited by Shatner to participate in a day's shooting, and he became an extra in the scene where Jake meets up with an android that has been altered to look like Jake's son, and programmed to kill him. The scene which probably takes up all of five minutes of screen time, took most of the day to shoot as the shots were set up, the princi-

Warbride (Sheena Easton) greets Jake (Greg Evigan) while Beth Kittridge (Torri Higginson) looks on.

Torri Higginson and Greg Evigan (foreground) get ready to shoot a scene for the first Tek movie on location in Toronto.

ples delivered their lines, and the extras — including Goulart — milled about in the background at a juice bar.

Skolnick was mildly amused that, while he was impressed by the cast and crew on the set, *they* were actually impressed by the fact that the **TEKWORLD** comic book creative team came out to see them (artist Lee Sullivan accompanied Skolnick to Toronto). "We figured that when we got there we would just hang around in the background and watch, but when Bill — we tried calling him 'Mr. Shatner,' but he insisted we call him 'Bill' — heard we were there, he came looking for us." Shatner wound up spending a great deal of time with Skolnick and Sullivan, giving them a tour of the production facilities and taking them out to lunch.

Behind the Scenes

According to Goulart, one of the reasons the shoot was in Toronto is that it is a very modern-looking city, and it was apparently easier to use its modern architecture and skyline as a backdrop than actually construct full-blown sets. Also, Toronto has become a very popular place to shoot movies in recent years, as it can be shot to look like most contemporary cities, and it is far cheaper to film there than in New York, Chicago, or L.A. Still, fans of both the novels and the comics are in for a few surprises, due to a number of alterations that were made in the storyline as it made the transition from prose to TV.

The time-frame of the movie is set closer to the present day than either the comic or the novels. "The novels are about 250 years in the future," **TEKWORLD** Editor Fabian Nicieza explained. "The comic is about 150 years in the future, and the TV show is about 50 years off."

. . .Shatner is intimately connected with every aspect of the project.

Perhaps the primary reason for this, according to Goulart, is simple economics. He said that special effects cost a great deal, and several of the changes that were made in the movie were done to make it more affordable. "In the books and the comic books we have flying cars and all that," Goulart stated, but the practicality of re-creating some of these effects for a movie would drive the production costs into the stratosphere. "That would have been like another $2 million. In the scene that I saw, in the comic books it's up on a skywalk. . .they couldn't do that here. . .so it happens in a courtyard."

Nicieza, Skolnick, and Goulart all stated that many of the changes to the story and location were superficial and/or cosmetic in nature, and made mostly to accommodate the special needs of producing a TV-movie. A couple of these alterations include relocating the action from

L.A. to a northern city, and recasting Warbride from a Mexican revolutionary to an eco-warrior. Skolnick noted that certain cyberpunk elements were also added. As to how these changes will affect the comic, both Skolnick and Nicieza stated that some of the changes will be implemented, but that Sullivan will not drastically alter the established look of the characters to reflect the actors playing the roles.

Skolnick did add that Sullivan — who has taken time off from the series to work on other projects, notably the **TEKWORLD** trading cards just released by **CARDZ, Inc.** — has re-energized his style, and his new work will take on a harder-edged look, which will also affect the direction of the series. "We'll be going with more action/adventure stories," Skolnick stated. "There will be less detective work and more aggressive conflict in the series." Skolnick will strike out on his own, crafting brand-new adventures. "It was always our intention to do four to five stories adapting the novels, and then a year's worth of new stories," Nicieza said.

Future stories Skolnick has plotted include one that involves the U.S. farm belt's disappearing topsoil — a tale that Skolnick plotted on the set with Shatner's input. Another will deal with Jake's partner, Gomez, who was originally written (and drawn) as a Latino. He is portrayed in the movie by Eugene Clark, an African-American actor, and Skolnick's story will explain this apparent alteration of Gomez's race.

Tek fans should keep their eyes open for announcements about the TV show's exact air time during January. As the movie is slated for syndication broadcast rather than on one of the four existing networks, it will probably be aired on different days, times, and channels around the country (in similar fashion to *Star Trek: The Next Generation*).

– Robert J. Sodaro

BURGER WORLD, WEIRD NEIGHBORS, AND JOHN ROMITA, JR.?!

Beavis and Butt-Head™ Come to Marvel Comics.

Mike Lackey called himself "The obnoxious one."

Lackey on Rick Parker: "He's sort of like a sci-fi beatnik hipster in his own weird way."

"That's right," Parker agreed. "I'm going to start dressing in a stereotypical artist's uniform of a beret, a striped shirt, pants that are too short, combat boots with no socks and no laces."

"This guy's got some cappuccino and a bongo drum under his arm," Lackey added.

"I'm the one that's quietly obnoxious," Parker noted. "But if you hear any noises that sound like they emanate from the wrong orifice, that'll be Glenn Herdling. *Make sure that gets in there*," he demanded.

Needless to say, this utter lack of editorial respect does not represent the creative teams behind **THE AMAZING SPIDER-MAN** or **THE X-MEN**. Writer Lackey, penciler/inker/letterer Parker, and editor Herdling helm Marvel's newest licensed monthly title, a spin-off of MTV's hit animated series about the world's grossest teenage couch potatoes, **BEAVIS AND BUTT-HEAD**. And given that the TV series only entered the pop-cultural maelstrom last April, that negotiations between Marvel and MTV were finalized in the summer, and that issue #1's scheduled ship date is January 1994, it has become "all in a day's work" for these guys to hone the fine art of being completely disgusting and hilarious at the same time.

Assembled into a team last November at a meeting in the conference room at Marvel's high-rise offices on Park Avenue South,

indeed, the three were bound and determined to prove that obnoxiousness has always been second nature to them, making them perfect to bring TV's rudest hit cable cartoon stars to the comic book page. In Mike Lackey's words: "Glenn assembled the Team Supreme of Ricko the Sicko Parker and the world-famous Mike Lackey to produce some high quality, well-crafted, thought-provoking comics."

Not.

YEARS OF PRACTICE

Maybe Herdling was just remembering the smart-aleck sense of humor with which Lackey claimed he entertained his editor-to-be while the two were lining up after recess back in the third grade in Bergen County, New Jersey. "I'll tell you, I have the same personality today that I had back in the third grade," Lackey admitted unashamedly. "It's really nothing new, this obnoxious persona of mine. I just have a better resume now. I was cursing — I don't even know why I was cursing, but it was the hip thing to do back then — and Glenn was laughing at me. Frankly I think our relationship is still the same today, unchanged. I say bad words and Glenn laughs at it."

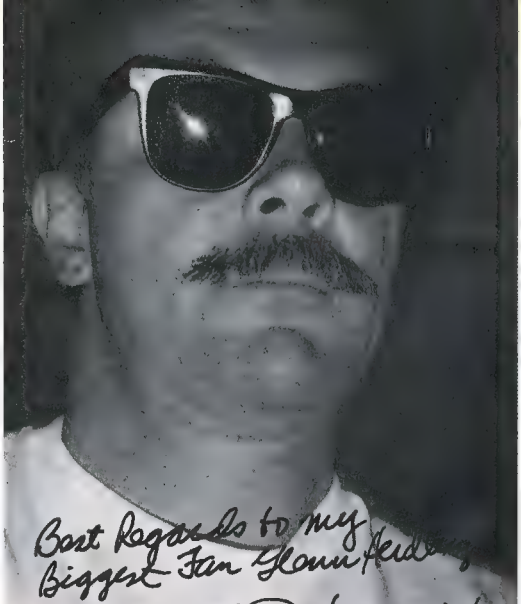
"Twenty years worth of sick, demented, twisted thoughts just warping through my life," Herdling agreed.

Today, however, Lackey's resume at Marvel includes the editorship of another successful and somewhat gross-humored licensed title, **THE REN AND STIMPY SHOW**, and the authorship of stories for the 1993 **PUNISHER BACK TO SCHOOL SPECIAL**, the 1994 **PUNISHER HOLIDAY SPECIAL** and the recent mini-series **KING ARTHUR AND THE KNIGHTS OF JUSTICE**.

But which is easier, writing **BEAVIS AND BUTT-HEAD** or **THE PUNISHER**?

"Writing **THE PUNISHER** is ten times easier," Lackey agreed. "The Punisher says, 'aigh, there's some guy, I have to kill him,' and you can wrap a socially relevant issue around it — whether it's stalking, women's rights, violence against animals, cruelty to middle-aged beatnik artists. But Beavis and Butt-Head are too *stupid* to realize that any kind of conflict is going on and that makes it somewhat more difficult."

Herdling had his first encounter with Rick Parker while he was the assistant editor for the **SPIDER-MAN** titles and Parker — no relation to Peter — was lettering them. "On the manila envelopes which contained the pages he sent in, there were always these twisted, warped,



demented cartoons, usually featuring the messengers who delivered them," Herdling recalled. "I don't know why the messengers didn't shoot him, because they were not very flattering pictures of the messengers. I just figured this guy has got to do something more than lettering at some point."

Herdling assigned Parker a backup story in the **DESTROYER** magazine, "Chiun Visits Marvel,"

"I even suggested that they put a stamp on the cover that says 'Suggested for Immature Audiences.'"

which he said more than proved that Parker had a unique gift for humorous artwork. Parker's caricatures of Tom DeFalco and Mark Gruenwald guaranteed him a regular home as in-house parodist with the launch of **THE BOSSMEN** strip, featured monthly in **MARVEL AGE**.

Thus, when Herdling signed on Parker to do **BEAVIS AND BUTT-HEAD**, he got the advantage of a triple-threat talent — a penciler and inker with a keen edge for satire and a letterer of more than 30,000 Marvel pages.

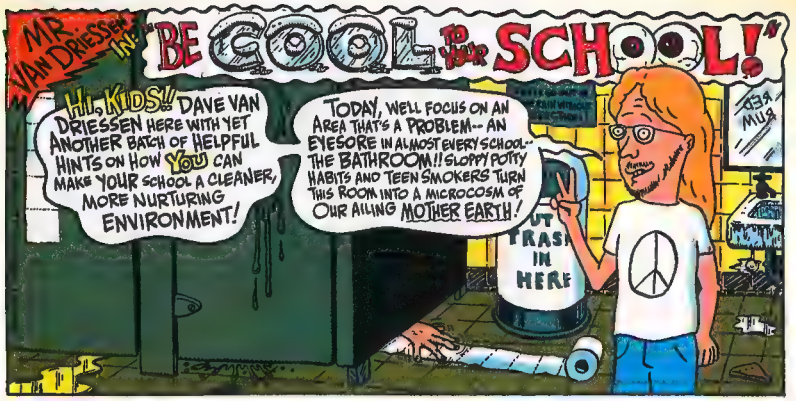
"Because I wanted to integrate the lettering into the artwork, I thought there would be no one better to do that than the artist," he added.

For hues, he turned to veteran colorist Bob Sharen, also of **SPIDER-MAN** fame, whose work has also graced the pages of **THE INCREDIBLE HULK** and another famous — though certainly not so weird — team book, **AVENGERS WEST COAST**.

Thus the creative team was complete, and these guys set about the formidable task of translating Beavis and Butt-Head from TV to comics. Needless to say, the plot lines for the comic book vividly retain the sarcastic spirit of the TV series. Parker assured that fans don't need to fret about any potential character growth in Beavis and Butt-Head themselves. The characters will stay just the same.

"I even suggested that they put a stamp on the cover that says 'Suggested for Immature Audiences,'" Lackey stressed. "They need no further development. They are in arrested development."

However, Herdling added, stories will not be adaptations of the car-


MR. VAN DRIESSEN IN: "BE COOL TO YOUR SCHOOL!"
HI, KIDS!! DAVE VAN DRIESSEN HERE WITH YET ANOTHER BATCH OF HELPFUL HINTS ON HOW YOU CAN MAKE YOUR SCHOOL A CLEANER, MORE NURTURING ENVIRONMENT!
TODAY, WE'LL FOCUS ON AN AREA THAT'S A PROBLEM-- AN EYESORE IN ALMOST EVERY SCHOOL-- THE BATHROOM!! SLOPPY POTTY HABITS AND TEEN SMOKERS TURN THIS ROOM INTO A MICROCOSM OF OUR AILING MOTHER EARTH!
TRASH IN HERE

toon series but "all new, all exciting; the further adventures of Beavis and Butt-Head."

"Did he say all-nude?" Lackey asked, seemingly momentarily worried. No. Sighs of relief punctuated the air, while Parker mused about the possibility of adding new zits to the already pox-laden bodies.

"No, it's going to be exactly what you see on TV," Parker added finally, when asked about his artistic approach to the title. "Well, there are going to be more zits on their butts than you've ever seen on television. The only problem is that their pants will be on and readers won't be able to see them. But trust me. They are there. Especially on Butt-Head. He's got this one big Mount Vesuvius pimple. . ."

THE SUPPORTING CAST

So how is the team getting around the normal plot criteria by which the characters actually learn from their actions? According to Lackey, one way is to put more emphasis on the supporting cast and their backgrounds.

"We'll feature Tom Anderson, the near-sighted, dilapidated old neighbor and some of his tales during World War II," he said. "We'll be showing Van Driessen, the hippie teacher, in his days as a hippie in the '60s. We'll be showing Stewart, the wormy neighbor kid, giving tips on how not to get your butt kicked as you come home from school; stuff like that."

As for a preview of actual plot lines in **BEAVIS AND BUTT-HEAD #1**, the two go to the "world's most sadistic dentist." Herdling, though, added that the appointment is not for fillings but purely orthodontic—Butt-Head needs his braces worked on.

"Between their ears is the largest cavity," Parker offered, though he didn't comment whether or not they use a toothpaste with fluoride.

In issue #2, the plans are for Beavis and Butt-Head to go to the morgue. "They play with lots of corpses and that's certainly very 'cool,'" Lackey explained. "Dead people are very cool. You know, they're naked and stuff."

"We have brain-farting sessions."

As for returns to old and favorite haunts from the MTV series, **BEAVIS AND BUTT-HEAD #3** features Burger World. Lackey promised a stomach full of some of the most disgusting fast food horrors yet, the kind of issue in which the very ink could give you salmonella. "You've probably been to a fast food place and found a hair in your burger or something in the fries," Lackey added, proving his qualifications to develop this key storyline. "I know I have. It's a horrifying thing. Every time I go into a restaurant, I find something in my food. I've actually stopped looking. If it hasn't killed me by now, it's not going to kill me. I've wrapped up all these horrendous events into one great story which is as yet untitled, and we will have all these horrific fast food adventures in one big health department issue."

And then there'll be April Fools Day, Halloween, and Christmas theme issues.

"By tying in story elements with holidays, it saves much trouble and effort in plotting sessions," Lackey added, mimicking his two lead characters. "We're actually very lazy people who really don't put a lot of effort into this, yet yield and reap the maximum benefits and rewards, whether that's fabulous amounts of money, cars, limousines or appearing on TV."

As with all licensed titles, plots and issues will be submitted first to representatives at MTV for approval. According to Lackey, he submits a full script first draft and his own roughly drawn page breakdowns to Herdling. Herdling then draws all over Lackey's submission and hands it to Parker, who adapts the artwork into its final form or, in Lackey's words, "adds stuff to it, makes it brilliant."

And where do their ideas come from?

"You know how some people have brainstorming sessions?" Herdling offered. "We have brain-farting sessions."

AND JOHN ROMITA, JR?!

One thing that will be different in the Marvel title, versus the MTV show, is that while Beavis and Butt-Head will be seen watching rock videos, they will not be reviewing them as they do in long segments of the program. If, as some old fart

TM & © 1994 MTV. All rights reserved.

intellectual once said, "The medium is the message," the comic book Beavis and Butt-Head will be reviewing pages from comic books instead. Issue #1 thus also includes an all-new, original page of **THE PUNISHER** by none other than John Romita, Jr.

But would Beavis and Butt-Head dare say a bad word about Romita's artwork? No way, assured Parker.

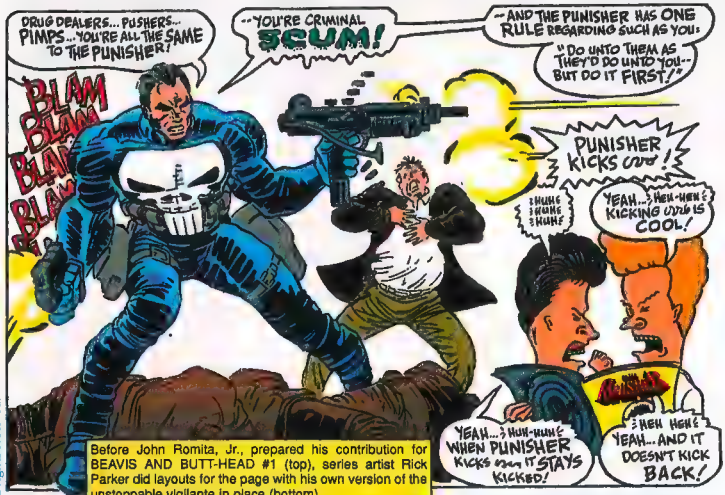
"Because John Romita, Jr., is a big strong guy and can kick our butts, we're not going to have Beavis and Butt-Head say anything really bad about his artwork, are we, Mike? It's cool, right?"

"Very cool," Lackey agreed. "And his hair. I wish I had hair like this guy. No, Beavis and Butt-Head will be critiquing the character or the story-driven concept rather than the actual artwork. They would think The Punisher is cool because he kicks people's butts. They would think Venom is cool because he kicks people's butts. I don't think Beavis and Butt-Head would really like Spider-Man though because he's such a wimp. He cries all the time. He's very skinny. You have to imagine this guy probably doesn't eat very many regular meals. And breathing his own breath in that mask — Spider-Man's breath must stink!"

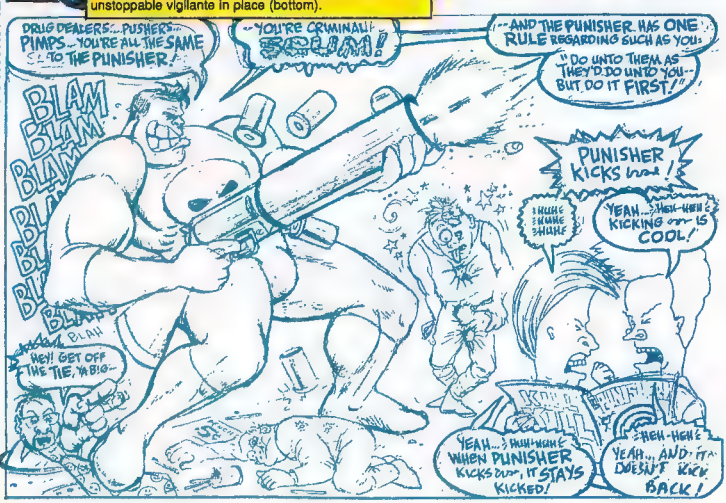
The format, thus, will be one cool review and one yucky review, each yielding Beavis and Butt-Head's unique opinions (not necessarily representing the feelings of the creative team).

"What we're going to do is that concept of what Beavis and Butt-Head would think is cool or not," Herdling explained. "Not the things you or I might think are cool. After all, I think Spider-Man's cool, but Beavis and Butt-Head wouldn't think so."

As licensed characters, Beavis and Butt-Head, he assured, are not part of the Marvel Universe, and Marvel fans need not worry about


DRUG DEALERS... PUSHERS... PIMPS... YOU'RE ALL THE SAME TO THE PUNISHER!
--YOU'RE CRIMINAL SCUM!
--AND THE PUNISHER HAS ONE RULE REGARDING SUCH AS YOU:
"DO UNTO THEM AS THEY'D DO UNTO YOU-- BUT DO IT FIRST!"
BLAM BLAM BLAM BLAM
PUNISHER KICKS BUTT!
HUHH HUHH HUHH
YEAH...} HEH-HEH KICKING BUTT IS COOL!
YEAH...} HUH-HUH WHEN PUNISHER KICKS BUTT, IT STAYS KICKED!
HEH HEH YEAH... AND IT DOESN'T KICK BACK!

Before John Romita, Jr., prepared his contribution for BEAVIS AND BUTT-HEAD #1 (top), series artist Rick Parker did layouts for the page with his own version of the unstoppable vigilante in place (bottom).


DRUG DEALERS... PUSHERS... PIMPS... YOU'RE ALL THE SAME TO THE PUNISHER!
--YOU'RE CRIMINAL SCUM!
--AND THE PUNISHER HAS ONE RULE REGARDING SUCH AS YOU:
"DO UNTO THEM AS THEY'D DO UNTO YOU-- BUT DO IT FIRST!"
BLAM BLAM BLAM BLAM
PUNISHER KICKS BUTT!
HUHH HUHH HUHH
YEAH...} HEH-HEH KICKING BUTT IS COOL!
HEY! GET OFF THE TIE, 'A BIG--
YEAH...} HUH-HUH WHEN PUNISHER KICKS BUTT, IT STAYS KICKED!
HEH-HEH YEAH... AND IT DOESN'T KICK BACK!

TM & © 1994 MTV All rights reserved.

Writer Mike Lackey (center row, far left) and Editor Glenn Herdling (center row, fourth from left) have a relationship that stretches back to their grade school days.

any true crossovers with The Punisher or Spider-Man.

"We're in the same category as **BARBIE**," Parker offered, "though Beavis and Butt-Head would love to crossover with Barbie."

"I don't think Barbie would like it," Herdling said, quickly squelching any rumors.

"I don't think Mattel would go for it," Parker agreed sadly.

2001: A BEAVIS AND BUTT-HEAD ODYSSEY?

Peering even further into the future, for summer 1994 Marvel plans a trade paperback collecting the best of the first six issues and hopefully some new material. "The best of **BEAVIS AND BUTT-HEAD**,

"David Letterman doesn't know anything about it yet."

which is going to be hard because every story is going to be a 'Best of **BEAVIS AND BUTT-HEAD**,'" Herdling said. "And if that's successful and the comic book is successful, you had better believe that, within the year, we'll have a quarterly comic book."

As for Lackey and Parker, they are ready to meet fame and fortune at any moment, hopefully — in the spirit of true Beavis and Butt-Head clones — with the least effort possible. An extensive cross-country signing tour with convention and comic book store appearances is planned. Plus, they have naive hopes of much greater glories.

"We're supposed to be on the David Letterman show early next year," Parker offered, for example.

One snag.

"David Letterman doesn't know anything about it yet."

"I would say that, as long as David Letterman shuts his mouth and stays out of my way, there's not going to be a big lot of problems there," Lackey said. "I also can't wait to get into a fight with that Kathie Lee. I can take her."

"I want to go on Ted Koppel's Nightline," Parker asserted.

To which Herdling posed a rhetorical question: "Doesn't Butt-Head's hair kind of look like Ted Koppel's?"

"We are going to be dressing up as Beavis and Butt-Head at these public appearances that we're going to be making," Parker added.

Always the supportive editor, Herdling noted, "And it's not going to take a lot of make-up."

As for Beavis and Butt-Head themselves, how do they feel about getting their own Marvel Comics title?

"Uh, it's cool," said Butt-Head.

"But there's too many words," added Beavis. "Like, words suck."

Eh-heh-heh-heh-heh-heh.

HEY! HUH-HUH! IT'S DARIA! HUH-HUH
DIARRHEA! CHA-CHA-CHA DIARRHEA! CHA-CHA-CHA
WHY DO YOU GUYS DO THINGS LIKE THAT...?
AREN'T YOU AFRAID OF KARMA?
HUH-HUH! NO WAY! WHHHH... WHAT'S THAT?

TM & © 1994 MTV. All rights reserved.

– Anya Martin

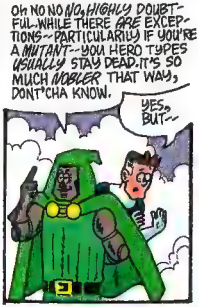
HEMBECK

..WELL, THIS IS ANOTHER FINE MESS YOU'VE GOTTEN ME INTO...

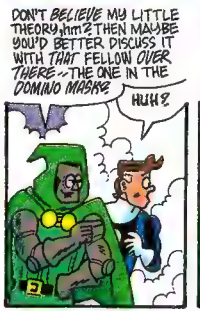
LAY OFF, RICHARDS. YOU'RE DEAD NOW. GET USED TO IT.
THANKS TO YOU, DOOM, THANKS TO YOU. BUT AT LEAST I HAVE THE SATISFACTION OF KNOWING YOU'RE STUCK IN THE GREAT BEYOND WITH ME.

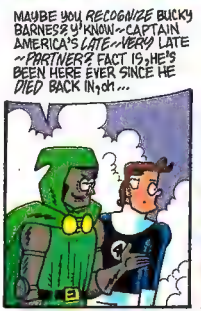
FOR NOW, RICHARDS. YOU'RE THE ONE TAKING UP RESIDENCE HERE, NOT ME. I'M JUST VISITING.
HUH?
WHAT DO YOU MEAN?

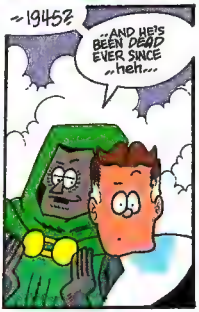
BEFORE YOU KNOW IT, I'LL BE RETURNED FROM THE DEAD, AS YOU CAN READILY ATTEST, I'VE DONE IT A HALF-DOZEN TIMES ALREADY. IT'S A HOBBY OF MINE.
GRANTED IT CAN BE DONE, BUT WHAT MAKES YOU THINK I WON'T BE ACCOMPANYING YOU FOR THE RETURN TRIP?


OH NO NO NO, HIGHLY DOUBTFUL. WHILE THERE ARE EXCEPTIONS -- PARTICULARLY IF YOU'RE A MUTANT -- YOU HERO TYPES USUALLY STAY DEAD. IT'S SO MUCH NOBLER THAT WAY, DON'TCHA KNOW.
YES, BUT--

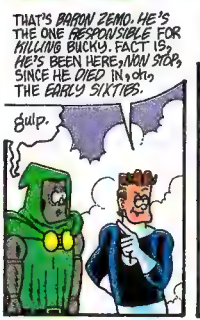
NOW VILLAINS -- ESPECIALLY US SUPER-STAR TYPES -- IT'S DIFFICULT TO REPLACE OUR LIKES, SO, IPSO FACTO, WE GET REPRIEVES, ALLOWING US TO COME BACK, TIME AND TIME AGAIN.
PERHAPS, BUT--


DON'T BELIEVE MY LITTLE THEORY, HM? THEN MAYBE YOU'D BETTER DISCUSS IT WITH THAT FELLOW OVER THERE -- THE ONE IN THE DOMINO MASK!
HUH?


MAYBE YOU RECOGNIZE BUCKY BARNES? Y'KNOW -- CAPTAIN AMERICA'S LATE -- VERY LATE -- PARTNER? FACT IS, HE'S BEEN HERE EVER SINCE HE DIED BACK IN, OH...


~1945?
..AND HE'S BEEN DEAD EVER SINCE ..heh...

WELL, I WOULD SPEAK TO HIM, BUT I WOULDN'T WANT TO INTERRUPT THE CONVERSATION HE'S HAVING WITH THAT OTHER FELLOW -- I'M SURE THEY HAVE A LOT TO DISCUSS.
HUH? WHAT DO YOU MEAN??


THAT'S BARON ZEMO. HE'S THE ONE RESPONSIBLE FOR KILLING BUCKY. FACT IS, HE'S BEEN HERE NON STOP, SINCE HE DIED IN, OH, THE EARLY SIXTIES.
gulp.

..SITUATION SOUND AT ALL, eh, FAMILIAR TO YOU, DOCTOR?
..heh..
BACK IN COLLEGE, VICTOR, YOU STORMED OUT RATHER THAN SHARE A ROOM WITH ME, BUT NOW IT LOOKS LIKE WE'RE FINALLY GONNA HAVE A CHANCE TO SPEND A LITTLE TIME TOGETHER...
@2#☆
The END?..

A Day in the Life of a Blue-Skinned Babe

Photographs by Rob Tokar

The Making of the New Warriors Photo Cover

Who's the blue lady seething on the cover of NEW WARRIORS #44? Namorita Prentiss — but not Namorita as anyone knows her. The Atlantean warrior hasn't been herself of late. She left the Warriors and contracted a mysterious biological ailment shortly thereafter. The results of her illness are striking, to say the least.

In short, she's blue.

Having lost almost all of her human traits, a confused, bewildered Namorita has escaped her isolation chamber in the underwater nation and discovered a self she's never seen. Her decision: to take a new name to suit her changed appearance. She has chosen Kymaera, from Chimaera, the "ghost shark" that dwells in the deepest parts of the ocean.

Rob Tokar, editor on NEW WARRIORS, had wanted to try something different to honor the momentous mutations in the character. He had seen his roommate, Martrese Beck, in a shimmering, sequined bathing suit, and often thought she would make a great Namorita. The developments in the plot made it the perfect time to do a photo cover for issue #44, currently on sale.

Martrese agreed to play the part, so we set out to find a photographer. I nominated Paul Mezey, a friend I knew from New York University's Graduate Film program. We met to discuss what we wanted to accomplish, and decided on a head shot for the immediacy and tension it could generate. Paul suggested a make-up artist he knew, Kate Wadsworth, who would be able to create realistic looking pointed ears and blue skin.

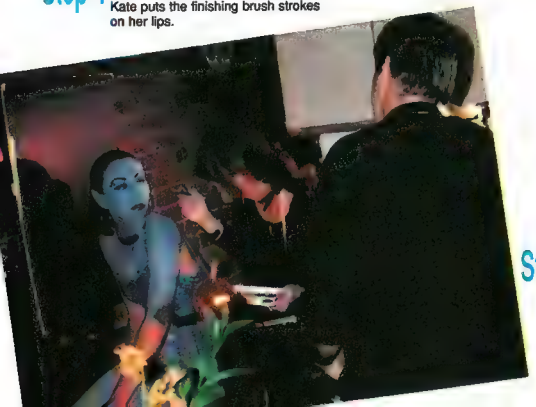
The shoot occurred the weekend before Halloween, October 24. Rob, Paul, Martrese, Kate, and I met at 2 p.m. at Paul's New York City apartment on 4th Street between Avenues A and B. We estimated that make-up would take about an hour. Paul wanted to shoot outdoors, and assumed that time would give us plenty of afternoon light to work with. In reality, the arduous task of applying the grease paint to Martrese's face, neck and shoulders took 4 hours. By the time we finished, the sun had set.

Step 1 Kate Wadsworth applies prosthetic ears—the first step in turning Martrese into an Atlantean—using spirit gum to apply them, and adds make-up to cause them to seem a part of Martrese's flesh. For the shoot, Martrese is wearing the bathing suit that inspired the cover concept in the first place.

Step 2 Once the ears are attahced, and before the blue makeup can be applied, Kate must hide Martrese's eyebrows with the same latex used to make the ears seem natural. Artificial "Atlantean" eyebrows will be painted on.

Step 3 Namorita blue! Actually, Kymaera blue. Assisted by Paula Foye, Kate chooses her palette to begin the transformation of skin tone.

Step 4 Sitting pretty! Martrese begins to take on the aspect of a true Atlantean as Kate puts the finishing brush strokes on her lips.



Paul wanted to get some exterior shots anyway. He had chosen some interesting backdrops in his neighborhood, so we tried some shots against a warm red wall, then moved on to a sculpture made of garbage, where some of the most intriguing shots happened, as well as some of the most interesting responses from the friendly folks of fabled Alphabet City. Paul's neighbors were at no loss for words that night and heads turned 180 degrees when Kymaera/Martrese posed for the camera. The most striking reaction — a fire truck stopped dead in its tracks to check out the blue-skinned babe.

Despite interruptions, Paul shot two 36-picture rolls of film and we returned to the apartment to finish up with some "studio" shots. We wrapped it up at approximately 9:30 p.m. and Kate began the removal of Martrese's make-up. This didn't take a quarter of the time that it had to apply it, but Kate warned her that she'd probably find specks of blue on remote parts of her face and neck for the next few days.

Paul delivered contact sheets (samples of the photos, not yet enlarged, developed directly from the negatives) the following Tuesday. We selected our two favorites to have them made into prints, and planned to meet at the office on Saturday, October 30, to do some photo retouching using a Macintosh computer.

Kevin Tang of the Marvel Sales Department allowed us the use of his computer. Paul's fiancee, Gabrielle Russomagno, joined us to assist in some minor "polishing" of the image as we hunkered down to do some fine- tuning using *Adobe Photo Shop*, a program for the MacIntosh computer specifically designed to alter photographic images, with which Gabrielle had a good deal of experience. To begin, we used a scanner to transfer the photograph into the computer. Gabrielle then "dusted" the image, and smoothed out some of the rough spots — where the prosthetic ears connected to the real ones, for exam-

Step 5 Back in the "studio". Kate touches up the makeup while photographer Paul Mezey looks for the right angles.

Photographs by Rob Tokar

The end result—*four hours later!* This is the shot chosen for the cover. Photo by Paul Mezey

On this page: Samples of the contact strips from which the final cover photo was chosen.

Photos by Paul Mezey

ple. She also blacked in the whites of Kymaera's eyes.

Since we were basically satisfied with the picture as it was, the retouching didn't take much time. Using Adobe Photo Shop we could have added a background of the ocean or created an effect that made Kymaera appear to be underwater, but we opted for the straightforward.

Out of the many choices — from "startled" to "seething," and from "pouty" to "absurd," all offered on the contact strips Paul developed — we chose the one that best embodied Namorita/Kymaera's character, a combination of seduction and menace. We've printed some of the other possibilities here and, though many of them offered other appealing expressions and backdrops, Rob, Paul and I all agreed that the one we chose best expressed the tumultuous emotions brewing in Kymaera as she begins her life anew.

– Paula Foye
Assistant Editor
NEW WARRIORS

Stan's SOAP BOX

Hi, Heroes!

Since this issue has a great cover feature on the big changes in store for The Fantastic Four, and a short feature about the upcoming changes in **DR. STRANGE**, I figure I'll do the noble thing and devote this month's column to my favorite Master of the Mystic Arts, inasmuch as our erudite editor, Stalwart Steve Saffel, has given the good ol' FF a bit more space than our poor ol' amulet-wearing, incantation-spouting, Dormammu-defying, inter-dimensional traveler and fighter for the forces of good against the malevolent menace of evil enchantment and sorcery most sinister!

I mean, if you can make any sense out of that convoluted example of how not to write understandable prose, what I'm trying to say is — someone's gotta even things up around here!

When discussing this column, just before I sat down to begin writing it, Steve suggested that I talk for a bit about Dr. Strange being a Greenwich Village phenomenon, and about his rise to cult favoritism.

Well, inasmuch as you've probably had to suffer through a number of other Soapboxes in your days as a comic book scholar, you're probably surprised to learn that any discussion at all takes place before these little gems of wisdom are committed to paper. But yes, indeed, each word is thought about, agonized over, debated about in editorial conferences, and voted upon by the mightiest minds in Marveldom! And, if you believe that, don't miss next issue wherein we're running a sale on original comicbook poster art for ten cents a painting!

But, to return to the subject at hand, I've always felt that one reason for Doc Strange's continuing popularity is the fact that the stories are so realistic. Now, don't go thinking I've lost my marbles by referring to tales of mysticism as "realistic." My true meaning, deep and profound as ever, is that we've tried to keep Stephen Strange himself as believable as any other character in any other story, be it comicbook, novel, or movie.

Just think about it. Sure, he dabbles in the mystic arts. Sure, he visits other dimensions as often as you go to the video store. And sure, he can assume his ectoplasmic form and thus leave his physical body for long periods of time. He's lots better at all that stuff than you are.

But consider the realistic stuff. . .

He doesn't live in some sort of Tim Burtonish castle in Tibet — for years his pad was smack dab in the center of New York's Greenwich Village! When he isn't fighting nameless terrors that are seeking to destroy the universe, he has the same type of romantic problems and situations as most of us — well, as most of us *wish* we had, anyway! Finally, he isn't your typical super hero in the sense that he's no stronger than the average Joe — hey, you might be able to beat him at arm-wrestling! He certainly isn't a zillionaire, and he hasn't even had a countless number of costume changes throughout the years!

So let's face it; everybody's favorite Sorcerer Supreme is just a typical guy next door, right? Yeah, sure. Of course, if he were living next door to me, I'd be on the next moving van before you could say "By the Hoary Hosts of Hoggoth, how do you spell 'the Roving Rings of Raggadorr?'"

That reminds me — before I turn you loose, I've gotta say that it's Doc's incantations that turn me on the most! I keep telling Titanic Tom DeFalco that our title pages ought to include the notice, "Warning! These spells are cast by professionals! Don't try them yourself in the privacy of your home!" But so far my admonitions have gone ignored. Maybe that's the reason we see so many ectoplasmic forms floating by on almost any given day!

But here's one incantation that you can safely utter as often as you wish — "Pereant qui ante nos nostra dixerunt!"

Excelsior!

Stan

"THE ORIGIN OF Dr. STRANGE"

EDITOR'S NOTE
IT COULD ONLY HAPPEN TO THE ONE, BEST MARVEL COMIC GROUP! WITH THREE PUBLISHED STORIES OF DR. STRANGE ALREADY UNDER OUR BELTS, WE HAVE BEEN OVER-WHELMED BY A FLOOD OF LETTERS REMINDING US THAT WE FORGOT ONE LITTLE DETAIL... WE FORGOT TO GIVE YOU HIS ORIGIN! WELL, NEVER LET IT BE SAID THAT WE DON'T TRY TO CORRECT OUR NUTTY MISTAKES! STAN AND STEVE DROPPED EVERYTHING AND RUSHED THIS EXTRA-LONG 8-PAGER INTO PRODUCTION IN TIME FOR THIS ISH! IF THERE'S ANYTHING ELSE THEY'VE FORGOTTEN, DON'T TELL 'EM! THEY'RE OUT RESTING UP BY TRYING TO FINISH THE LATEST ISSUE OF "SPIDER-MAN" ON TIME!
AND NOW, HERE IT IS... THE ORIGIN OF THE MYSTERIOUS MASTER OF BLACK MAGIC...
WHERE DOES HE COME FROM?
HOW DID HE GET HIS POWERS?
WHO IS HE?
WRITTEN BY: STAN LEE
DRAWN BY: STEVE DITKO
LETTERED BY S. ROSEN
COLORED BY A. YANCHUS

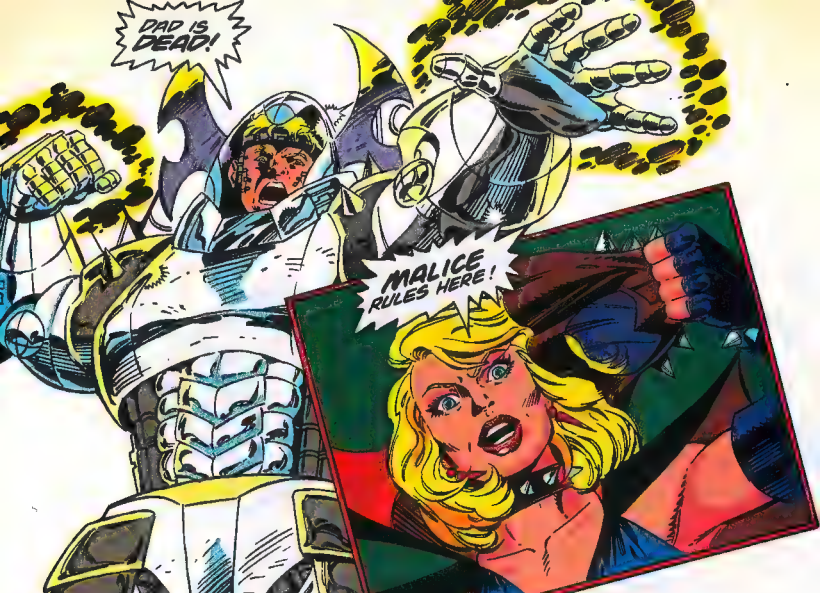
– Stan Lee

YOU CAN'T DO THAT WITH THE Fantastic Four (CAN YOU?)

Reed Richards is dead, but his death serves — not as the finale to an already chaotic series of events — but as the opening act in a drama which will lead The Fantastic Four to a place where "Nobody Gets Out Alive."

This upcoming six-part storyline within the pages of the FANTASTIC FOUR could well signal the team's demise. Writer Tom DeFalco and penciler Paul Ryan begin the excitement in issue #387 (on sale in February), and the events that have led up to the legendary team's most catastrophic challenge have been Herculean in and of themselves.

Lawsuits against the Human Torch have left the team virtually bankrupt. His wife, the Skrull spy Lyja, has returned, pregnant with their child. Ben has been forced to cope with his hideous disfigurement at the hands of Wolverine, a horror that has made him feel like a "Thing" more than ever before. The Invisible Woman was exposed as a



threat to mankind's future because of the Malice entity inside her — which led to a battle on the psychic plane (#384) between Sue Richards and her son, Franklin, that resulted in Franklin becoming the *next* victim of Malice.

[Amidst this chaos and during the "Starblast" crossover (#385-386), The Sub-Mariner renewed his romantic interest in Sue, and Prince Namor isn't one to take "no" as an acceptable response.]

With the Malice entity now inhabiting his body, Franklin has become that evil which he came to stop — the one responsible for the destruction of mankind. He will steal Doom's computer and the FF's time sled, and take off through time and space. But the team's only hope may lie in that computer for, as insane as it may seem, the computer may contain coordinates that would lead them to *Reed*. Accompanied by Namor and Ant Man, the "Fantastic Three" plan to follow Franklin through time to retrieve what they perceive as their only hope.

Then, also in FANTASTIC FOUR #386 (on sale now) Lyja went into labor. It has never been determined if a Skrull could successfully mate with a human, but these dramatic events prove that, when Skrulls alter their form, they do so to the molecular level, literally *becoming* that which they appear to be. Still, while it is assumed Johnny and Lyja's baby was *conceived* as a human, it has been developing embryonically in a Skrullian womb, so the resulting offspring (born next month in #387) will shock even the battle-scarred Thing.

The passing out of cigars (or just plain passing out) will have to wait as, in the chaos of the hospital, a fiery specter from the future will appear before Johnny, Ben, Sue, Ant Man, and the Sub-Mariner — a vision of Sue Richards which will warn the group that if they embark on their suicidal mission through the centuries, the remaining members of the quartet will surely follow Reed Richards into death.

With "Nobody Gets Out Alive," Tom has promised "the wildest roller-coaster ride of all." New characters will be introduced and die as our heroes travel through time and space. Tom even hinted that some of these new characters will form the nucleus of what may be a new team in the Marvel Universe. Anything will be possible when each trip into the past creates a new divergent path to the future.

KEEPING UP WITH THE JONESES

Fan reaction to Tom and Paul's stint on FANTASTIC FOUR thus far has been volatile, to say the least. Letters ranging from wild enthusiasm to vitriolic vehemence have been pouring into the editorial office, FANTASTIC FOUR Editor Ralph Macchio revealed, and he could not be *more* pleased with the reaction.

"Yeah, I've heard all that stuff," he responded. "Let me tell you something, and you can print this, I don't care who is happy or unhappy with this book, including myself. The only thing that I am interested in is whether the book is intriguing enough for people to want to continue reading it.

"There are many characters in this world who are maddening, people who drive us up the wall that we cannot wait to hear more about, like Madonna and Donald Trump. Just the fact that a lot of what's been said has been negative — in the sense that we are upsetting an apple cart that people wanted to see only one way — is very good, because it means that they are *interested* and *concerned*."

"When I think of Marvel, I think of the FANTASTIC FOUR," Tom DeFalco added. "[From the beginning] it was a very revolutionary book. You never knew what was going to happen from month to month. Over the years, the FF had become a relatively safe book. Our intention is to make the book dangerous again."

Tom is no stranger to revolutionary change. His stint on THOR saw many dramatic changes for that series, including the death of Loki and the exile of Thor, which resulted in a quiet architect obtaining the power of Thor. Fan reaction then led to creation of a new series, THUNDERSTRIKE. Tom plans a major FANTASTIC FOUR turning point every three or four issues, a move he calls "tricky" because he does not advertise these plot twists, he just does them. "I try to keep people on their toes," he commented.

Yet, isn't this methodical disruption exactly what has led the fans to be critical, claiming that the spirit of the FF has been forgotten in the quest for sales? DeFalco noted that, in a large portion of the mail Marvel receives, fans actually *prefer* to see "retread" stories that rehash old concepts. "We are true to the spirit of the book, not the retread situation," Tom countered. "When you're dealing with Marvel Comics, the fans always demand retread stories. If you give it to them, they get bored, and if you don't, they complain."

Artist Paul Ryan added, in reference to hardcore fans: "They want the book to remain in the Lee/Kirby microcosm without any changes, but over the years, there has been change. John Byrne, whose interpretation of the book was well received was constantly changing things — the loss of Reed and Sue's second child, the destruction of the Baxter Building, the changes in costume (blue/black to dark blue/white), She-Hulk replacing Ben."

OVEREXPOSURE

Tom and Paul strive to remain true to the spirit of the book, which they perceive as strong, character-driven storytelling. In comparing The FF to another Marvel title, one which has made a *radical* direction change and, in doing so, altered the direction of the character involved, Tom explained that for him, "Characters always dictate stories. We really are not doing a 'Fall from Grace' storyline a la DAREDEVIL. The group is going through a tough time right now, Ben is suffering, but he is still Ben, not the 'new grimmer, grittier Thing'!"

"The heart and soul of the whole book is character interaction," Ralph agreed. "Tom is playing into that in a way that hasn't been played with in a long time."

Some of the complaints about the book stem from the fact that some fans haven't looked at the book in a long time. "They cannot figure out

what's going on, why The Thing is wearing a helmet or why Franklin is grown-up, so they get upset," Tom explained. "My feeling is, 'tough!' If you want to know what is going on, you've got to buy every issue. If you do not buy every issue, don't expect to know what is going on.

"If you can skip two or three issues of a book and still know what is going on," he continued, "then that's a lousy book. It's not going anywhere. Who cares?"

One particularly prevalent bone of contention concerning the FANTASTIC FOUR today stems from exactly what Tom is talking about — there seems to be quite a furor over Sue Storm's new costume, that it is too revealing for a mother to wear and certainly goes against the perceived spirit of the character. "Some people are uncomfortable with the fact that Sue is still an attractive woman," Tom replied. "To many of the fans out there, she is someone's mom, but a lot of someone's moms are very attractive and desirable women. I don't think a person's age should affect their beauty, either. Look at Christie Brinkley. She covers both these points and she's a knockout."

Regardless, the fact of the matter is that Sue is not acting like Sue because she has been joined with the Malice entity, an event which occurred many issues ago as a result of circumstances stemming from the Infinity War. Readers who have picked up the title after a long respite do not understand the reasons behind Sue's actions, so they get upset.

Ironically, these same fans will approach Paul at a convention, express their contempt at Sue's costume and then have Paul draw them

a sketch of Sue in the selfsame costume.

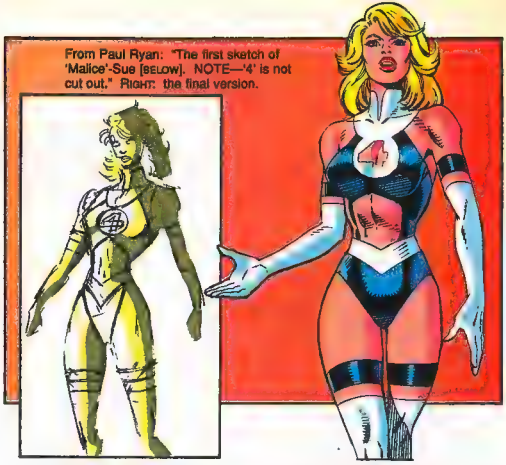
In the future, since the Malice entity is no longer a part of her, will Sue revert to her former personality? "Sue [will come] to realize that she is a better team leader if she retains the volatile characteristics of Malice," Tom explained. "She has to make this permanent change within herself, because it makes her more effective and the team's survival hinges on her leadership."

SHARED VISIONS

Paul shares the plotting credits with Tom, although he is quick to claim humbly that he really doesn't have much to do with the stories. He and Tom simply discuss the plot before, during, and after its final draft. "He's the first writer to give me co-plotter status for giving my opinion," Paul said. Yet, Tom feels that Paul's input has been essential.

Certainly, Tom's view of the nature of "ideas" sheds light on his decision to give Paul that status. "Everybody is always talking about their precious ideas," Tom explained, "but it is my belief that, in the comic book business, ideas are the cheapest thing out there. People often say, 'Hey, I've got an idea to write a story.' If you have 'an' idea, you can write one sentence in a story. If you don't have ten thousand ideas, you cannot write a story, because you need thousands of ideas. Anyone who doesn't realize that will never be competition to me, so I'm just as happy that they do not realize it."

Paul cited The Thing's new helmet as an example of his and Tom's collaborative approach. Paul was not too keen on the idea of The Thing wearing a helmet, but thought of using the helmet that was introduced in FANTASTIC FOUR #3 as part of the new FF uniforms. The only problem was to figure out where The Thing would get this helmet — that was only seen in three panels so long ago. Since he and the group were on the moon, Tom came up with the idea of the Watcher having a museum within his citadel. One of the artifacts would be The Thing's old helmet that The Watcher would have picked up after The Thing discarded it in issue #3.



From Paul Ryan: "The first sketch of 'Malice'-Sue [BELOW]. NOTE—'4' is not cut out." RIGHT: the final version.

As a further example, when Sue was recently locked in a prison cell on the Skrull homeworld, Tom had her escaping and fighting through a battalion of armed guards. Paul offered an easier solution. "Why don't we just have Sue use her power to become invisible and simply walk through the citadel to locate Franklin," he said. Tom agreed, and that is how the scene was eventually written.

With all that is going on in the FANTASTIC FOUR, is there anything that Tom and Paul would *not* do. "We will never make these characters dark," Paul replied. "These heroes need to be good, they need to be caring. It is this innate character of the FF that the readers follow. Otherwise, who is there to look up to?"

As the adventures continue, Johnny will fight on under the burden of fatherhood, Sue will allow her personality to fully envelop what Malice only hinted at, her conviction that this is better for the team causing her to discard any notion of reverting to the 'kinder, gentler Sue.' Ben, whose disfigurement has made him even more a monster, will begin to internalize more and stop being the big old 'Teddy Bear.' He will not wallow, but will realize that he will never be well again. "His actions will continue to exhibit more and more those of a man who's already lost it all, and has nothing more to lose," explained Tom.

As for the conclusion of "Nobody Gets Out Alive," Paul simply had this to say. "They all die!"

- Stephen Vrattos

ZEN AND THE ART OF THE FANTASTIC FOUR

Paul Ryan is the first to admit that taking over the penciling chores for THE FANTASTIC FOUR was incredibly intimidating. After all, the FF has been his favorite Marvel title since he was eleven. "It took me about four issues to get comfortable with the book," he admitted, "I never felt the book could be mine. I always felt that I was filling in and would be replaced at any moment."

First, Paul reads the plot that Tom gives him through once. He will then reread the first few pages, images of how the artwork will look already presenting themselves. Then on small 8½ × 11 sheets of paper, he starts sketching layouts.

Paul enters what he referred to as a "dream state." His surroundings disappear and he finds himself becoming one with the story and artwork. Similar to an actor losing himself to a role, Paul enters the world of his characters. "I wonder, 'Am I one of the characters,'" he admitted.

"The characters become so real to me that I imbue little traits to them." Thus, a quiet conversation in the kitchen has Sue making a sandwich. "People don't just talk, they are always doing something. When I enter 'the zone,' I see the characters doing what I feel they would do."

From these layouts, Paul pencils the artwork, first in blue pencil, then in carbon pencil. Paul's highly detailed and realistic backgrounds create a sense of wonder in the books that is not often seen today. When a reader sees the FF walking down a street, they really get the feeling of "what if super heroes actually existed?"

Paul revealed that he has never had the chance to visit New York with enough time to scope out the buildings and architecture. He actually finds the Big Apple intimidating and prefers the relative quiet of Western Massachusetts. Fortunately, his wife, Linda, worked for an architectural firm at one time and supplied Paul with a vast array of brochures on building design.

Having worked in the graphic design department of an engineering firm long before his comic book days, helps Paul with all those crazy Kirby-inspired inventions and machinery he has to come up with. Often, in order to draw a particular piece of equipment, he would have the engineers explain its workings. Thus, whenever he has to create a new Reed Richards invention, the piece has to appear to work. "I can assure you that the Ultimate Nullifier would have been a little bit bigger than a Bic lighter had I drawn it originally," Paul said with a laugh.

Top: FF penciler Paul Ryan and inker Danny Bulanadi pose for a photo opportunity at a comic book convention. BOTTOM: The Human Torch and Lyja discuss impending parenthood while standing in a room furnished "from the *Speigel Catalog 1988*," Paul noted.

– ***Stephen Vrattos***

DARKHAWK: THE AMULET QUEST

A Tod Smith sketch of one of the designs under consideration for the new DARKHAWK armor.

His name is Chris Powell. He'd like to be a normal teenager, but he's come into possession of a very special amulet — one that has the power to turn him into *Darkhawk*, an android with amazing powers. It's an incredible responsibility — and one Chris is very serious about. Of course, he'd like to have a little time to himself. Time to grow up, graduate high school, find a new girlfriend. . .

Of course, things could be worse — and they are!

"Chris Powell thought the Amulet was the greatest gift ever bestowed," series writer Danny Fingeroth told us, "until he found out it was destroying the Universe."

Destroying the Universe! Is it true? DARKHAWK Editor Nel Yomtov revealed more information: "This is going to be the ultimate, galaxy-spanning adventure," Yomtov told us. "Darkhawk is going to do it all!

"Think back to issue #25," Yomtov commented. "In it, we learned that, when Chris wishes to be Darkhawk, the amulet transfers his body to this spaceship in null-space. There, it is stored in safety while the android body of Darkhawk takes its place on Earth. The reverse happens when he wishes to be Chris again.

"That spaceship is called Ocsh, and as the Quest starts, it *summons* Darkhawk.

"Now," he reminded, "we've always thought of Ocsh as a sort of benevolent caretaker to the various holders of the amulet. They leave whichever body they are not using aboard him — for safekeeping. But we will now learn that Ocsh is more than a mere storehouse — he is intelligent, a sentient being in his own right. And he has found that something is going terribly wrong because of the amulets.

"He has discovered that the use of the amulets is destroying the very life force of the Cosmos." Yomtov paused to allow this to sink in. "They are disturbing the space-time continuity, tearing black holes in the very fabric of space, destroying planets. . .

"In general, they're wreaking *big-time* havoc.

"Ocsh explains all this to Darkhawk, and asks him to go out into Null-Space and find all the amulets, then bring them back for safekeeping. Naturally, being the kind of guy he is, Chris says 'yes' and heads out searching for the amulets."

Yomtov continued cynically: "But as the story progresses, we will find that Ocsh is not as benevolent as we always believed. He has his own ulterior motives for wanting the amulets. He has, in effect, duped Darkhawk into taking his mission."

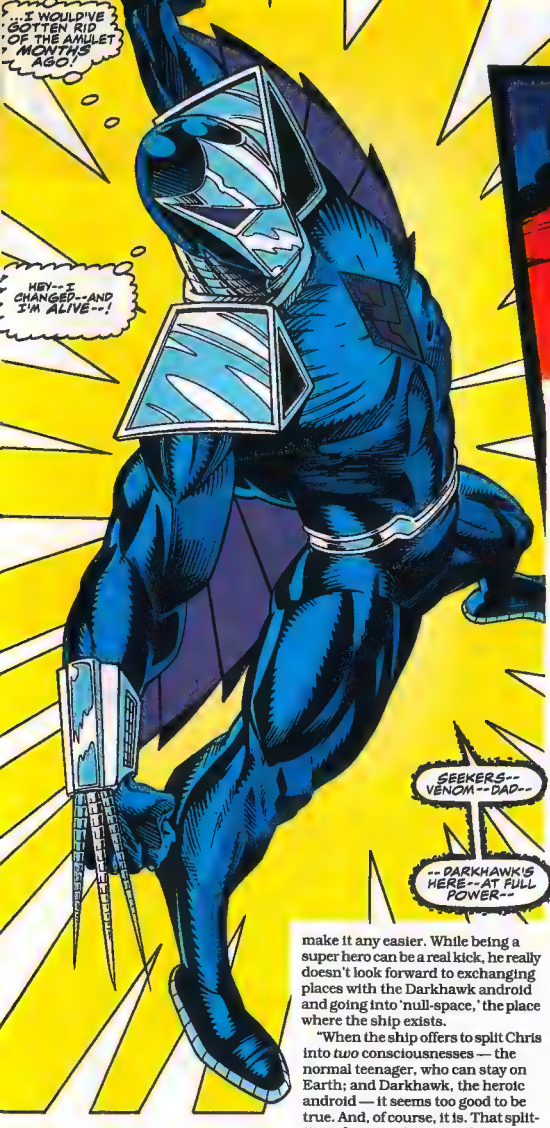
Duped!

Yomtov nodded. "Chris, being who he is, would never stop to question Ocsh's motives — he believes that Ocsh is completely altruistic, like himself." But what possible reason could Ocsh have for doing all this? Why would he take the risk of turning Chris — and Darkhawk — against him?

"Ocsh's reasons for all this. . ." Yomtov paused, considering. "Well, I don't think I want to tell you any more about them right now. I will tell you that they'll have a negative impact on Darkhawk."

"I can also tell you," he continued, "that we're going to introduce a new costume in this story — along with a cool new concept. Up to now, when Chris has used the Darkhawk android, his own body and personality have been stored in Null-Space — away from Earth. Now, with a little help from Ocsh, he's going to be able to *split* his personae! That means that, even when Chris-as-Darkhawk is off flying around the galaxy, Chris-as-Chris will still be on Earth."

Writer Danny Fingeroth elaborated: "As you know, Chris Powell, our hero, is just a teenager. He has had to give up a lot of the normal things in life to become Darkhawk: his girlfriend, his family, school — everything — all because of this amulet and the responsibility it places upon him. Chris has come to accept all this — but that doesn't


...I WOULD'VE GOTTEN RID OF THE AMULET MONTHS AGO!
HEY--I CHANGED--AND I'M ALIVE--!
--AND I'M NOT GONNA REST UNTIL I SQUARE AWAY ALL UNFINISHED BUSINESS!
SEEKERS--VENOM--DAD--
--DARKHAWK'S HERE--AT FULL POWER--

when the Predecessor, the man who yielded the amulet before him, tries to convince him that it is the right thing to do," he continued.

"As the AMULET QUEST storyline starts, Chris finds himself battling on two fronts. On Earth, he is trying to reclaim his normal life — starting by reuniting with his family. But there is an obstacle. Chris' father, who we all thought was dead, has been found *alive*, and is returning to complicate things.

"And, of course, while all this is going on back home, Darkhawk is on his quest in Null-Space, trying to retrieve the various amulets. If he fails, Null-Space could be destroyed," Fingeroth paused dramatically, "an event which would have very dire effects on the entire Multiverse."

"So Chris has to save the Multiverse — and, at the same time, in a different way, save himself — pretty heady stuff for a 17 year old!" Fingeroth elaborated. "While all this is going on, Evilhawk, Darkhawk's ultimate enemy, continues his war with the ship — a war that has been going on for a long time — we learned of it in issue #25. Up to now, the ship has kept Evilhawk in check, but it's hard for Ocsh, and with all the other things that are going on. . ."

And this new costume Editor Yomtov told us about?

Fingeroth noted in agreement, "Yes, Chris gets a new costume in the first chapter of the 'Quest.' We're also going to enhance the powers of the body. I can't tell you all the details now, as we're still working on them, but I can tell you that the power of flight will be the *least* of Darkhawk's new abilities."

New uniform, new multiverse-spanning adventure — DARKHAWK is going places — big time. "The Amulet Quest" — it all happens in issues #38 through #41 of DARKHAWK, starting in February of 1994.

make it any easier. While being a super hero can be a real kick, he really doesn't look forward to exchanging places with the Darkhawk android and going into 'null-space,' the place where the ship exists.

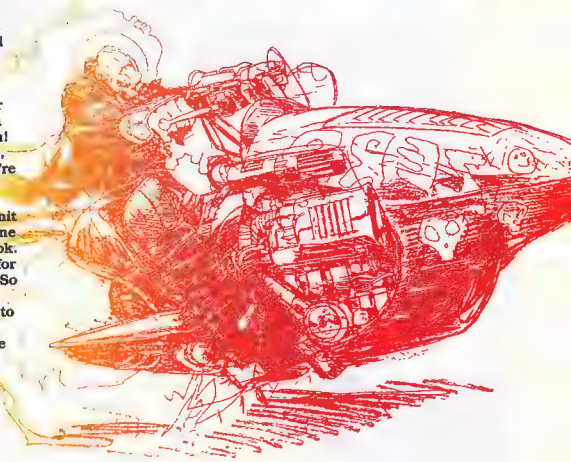
"When the ship offers to split Chris into *two* consciousnesses — the normal teenager, who can stay on Earth; and Darkhawk, the heroic android — it seems too good to be true. And, of course, it is. That splitting of personalities is a danger to Chris and to the Universe.

"Still, Chris *wants* to live his own life, so, even when he finds out what is happening, he resists being reunited with Darkhawk: resists even

– *Doug Murray*

Let

MR. MAGN
A MR. MAG



Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016. Attention, correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info on request!

This month's inquisitive letter column title is the work of Kevin Hall of Hi Hat, KY. Thanks, Kevin! Actually, it's kind of appropriate, considering that this month, we're featuring questions, questions, and more questions!

But just because Kevin's title hit the nail on the head, don't imagine that lets everyone else off the hook. We still need a snappy new title for this column every single month. So get crackin.' If we use your idea, we'll even broadcast our thanks to you right here in this space, in front of the whole world, just like Kevin. And, as we all know, anything that puts you in the same class as Kevin Hall is nothing to sneeze at.

Dear Forbush-Man,

I'm a true Marvel Zombie because I have tons of Marvel posters, comics, etc., but I have a few questions.

1) How old is Galactus?

2) How old is Wolverine?

3) Is Namor a mutant?

Jerry Reed
107 Meadow Lane
Ringgold, GA 30736

Far be it from us to disappoint a true Marvel Zombie, Jerry. Here are your answers:

1) Old enough. Galactus is the last survivor of a civilization that existed before our universe was created.

2) Good question. Logan's actual age has yet to be revealed, but we do have a couple of clues: Thanks to his healing factor, he's older than he looks. And he's old enough to have met Captain America during World War II. So he ain't no spring chicken.

3) Yup. In fact, he's the first mutant super hero of the Marvel Universe, as was revealed in the original X-MEN #6.

Yo, MARVEL AGE,

I just started collecting 2099 comics and I think there should be more 2099 characters. A SILVER SURFER 2099 would be nice, maybe GHOST RIDER 2099 or DAREDEVIL 2099. I know if there was a GHOST RIDER 2099, I'd buy a subscription.

I also think Spider-Man 2099 needs a new enemy, sort of like a Venom 2099.

Kenny Stinson
17010 Shore Dr. N.E.
Seattle, WA 98155

Good news, Kenny — there's a brand new GHOST RIDER 2099 series on its way! You'll find all the details in the very next issue of this very magazine. See you then.

Of course, you don't have to wait four weeks for our LETTER OF THE MONTH, that lucky letter that we think will be of particular interest to Marvelites far and wide! This month, we've chosen two letters that touch on a topic that seems to occupy more and more of our mail. You might even say it's become fashionable. . .

ters

ETO? IS THERE NETO PRESENT?

Dear MARVEL AGE,

Today, I just picked up MARVEL AGE #128. As I was reading through it, I noticed a picture of a red Wolverine baseball hat on page 18. I loved it right away and started reading the article called "The Style Revolution" to see how I could get the hat. I found out that the manufacturer that probably made the Wolverine hat (American Needle) had a catalog for their products. So I am now writing to you to see how I can get a hold of that catalog, if you know.

Willie Middlebrooks
2570 W. Viewmont Way W.
Seattle, WA 98199

Dear MARVEL AGE,

I love your magazine.

I have some questions: Where can I get costumes of some Marvel heroes, especially Gambit and Spider-Man? Also, where can I get the Marvel Comics ties that I've been seeing lately when they have comics shows on the Home Shopping Club?

Donald Terry
3711 Colby St.
Sarasota, FL 34232

Have no fear, Donald! According to the friendly folks in our licensing department, next Halloween will see the debut of a whole slew of Marvel costumes, including Spider-Man, Gambit, The Hulk, Captain American, The Punisher, Wolverine, Storm, The Beast, Cyclops, Jubilee, and many more! In the meantime, you can find Marvel ties at many of the more fashionable department stores, such as Macy's and Bloomingdale's. If no stores near you carry them, you might want to try giving Macy's or Bloomingdale's a call. The suggested retail price for the ties is $28.50.

Meanwhile, Willie, if you want a hat to accent your own tie (for those special occasions), you can contact American Needle at 1275 Busch Parkway, Buffalo Grove, IL 60089. They're busily assembling a mail order catalog, and it should be ready soon.

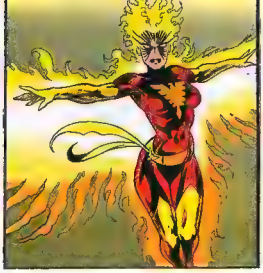
Photograph © Peter Chatterton

Dear Marvel,

Are Dark Phoenix and Havok brother and sister? If they are, does that mean that Cyclops and Jean Grey are the father and mother? Did you make THE X-MEN? I know I ask a lot of questions, but I'm just getting into THE X-MEN.

Please don't put this in a magazine, just write back, OK?

Lisabeth Boissoneau



Sorry, Lisabeth, but we get so much mail that we simply don't have time to write back to people individually, even though we'd really like to. Still, we don't think you'll be too disappointed to see us answer your questions in print. Besides, this way, everybody else gets to see the answer, too.

Yes, Marvel does publish the X-MEN comic book. Cyclops is Havok's older brother, Dark Phoenix was an alien force that attached itself to Jean Grey when Jean was apparently dead for a while. In fact, it modeled itself so closely on Jean that, for a long time, everyone thought that Phoenix was Jean! Eventually, Jean returned and the Phoenix force separated itself from her. Today's Phoenix is Rachel Summers, the daughter of Scott Summers and Jean Grey from a future that may be an alternate time-line from that of The X-Men.

For more developments concerning Scott, Jean, *and* Phoenix, check out the developments in EXCALIBUR this month, and the upcoming three-part limited series, THE ADVENTURES OF CYCLOPS AND PHOENIX.

Dear MARVEL AGErs,

I have just read through your X-MEN ANNIVERSARY MAGAZINE, and I thought it was great. I really like the "Where Are They Now" segment, which is what I am writing about. After the article, you said that if you were missing any entries, we should let you know. Well, here it goes:

1. Toad
2. Pyro
3. Phantazia
4. Hazard
5. Black Queen
6. Blob

I went through my X-MEN trading card sets. I am a big fan of the X-Men, and I am looking forward to all the special issues, like the SURVIVAL GUIDE TO THE X-MANSION and all the hologram covers. I even went to my comics shop and ordered an X-belt buckle from a place called Planet Studios.

Keep on doing the great job.

Rick Carmean
11865 St. Rt. 753
Greenfield, OH 45123

We'll sure try, Rick. It's a whole lot easier with friends like you helping out. Thanks!

While we're at it, we also want to acknowledge the able assistance of a bunch of other correspondents, including Roger Messer of Dingess, WV and Jennifer Dale Miller of Greensfork, IN (both of whom pointed out Gambit), as well as Kerry Kimunen of Ishpeming, MI (Gambit, Sabretooth, and the Black Queen), Lou DuChez of Berea, OH (Alchemy, Cameron Hodge, Mesmero, Amanda Sefton, and the White Queen), and Justin Kinger of Hatboro, PA (Sauron, Sabretooth, and Gambit). Muchas gracias to one and all! As everyone knows, with the state of our memories, we can use all the help we can get!

Dear MARVEL AGE,

I'm a big fan of the Epic Comics series DRAGON LINES by Ron Lim and Peter Quinones. Could you feature them in an interview sometime?

Kent Kochi
429 Spinnaker Way
Sacramento, CA 95831

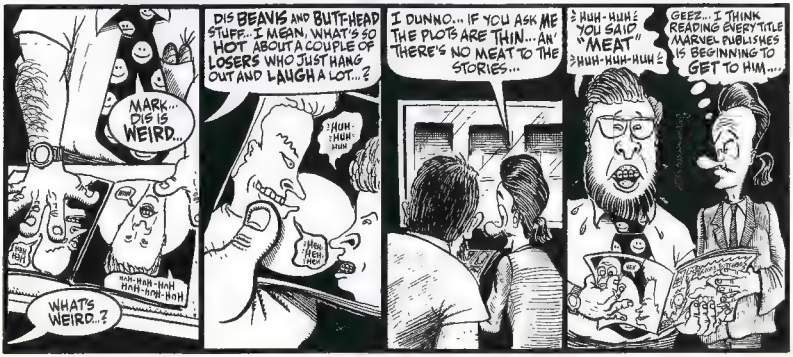
We'll, certainly consider it, Kent. Of course, with all the titles Marvel publishes these days, we've got a lot of ground to cover. So let's throw it open to all of you: Who would you most like to see interviewed in the pages of this magazine? Write in and let us know!

As you know, it's usually at about this point that we check in with our monthly WAM Jam. However, we can't this month because, despite our usual mountain of mail, we didn't get a single letter from any WAM Agents this month — at least not identified as such. So all you WAMers out there, *remember* to write on official WAM stationery or include your WAM I.D. number with your letter. And more importantly, remember to write!

See you next month!

THE BOSSMEN

by RICK PARKER


MARK... DIS IS WEIRD...
WHAT'S WEIRD...?
DIS BEAVIS AND BUTT-HEAD STUFF... I MEAN, WHAT'S SO HOT ABOUT A COUPLE OF LOSERS WHO JUST HANG OUT AND LAUGH A LOT...?
I DUNNO... IF YOU ASK ME THE PLOTS ARE THIN... AN' THERE'S NO MEAT TO THE STORIES...
HUH-HUH? YOU SAID "MEAT" HUH-HUH-HUH?
GEEZ... I THINK READING EVERY TITLE MARVEL PUBLISHES IS BEGINNING TO GET TO HIM...

checklist

MATCHES OF THE MONTH

CABLE #10 2.00
Cable vs. Omega Red

IRON MAN #303 1.25
Iron Man vs. New Warriors

NIGHTSTALKERS #18 1.75
Nightstalkers vs. Varnae

RAVAGE 2099 #17 1.25
Ravage vs. Throwback

SCARLET WITCH #4 (of 4) 1.75
Wanda vs. Lore

SPIDER-MAN 2099 #18 1.25
Spidey vs. Diacord

THUNDERSTRIKE #7 1.25
Thunderstrike vs. Pandora

WEB OF SPIDER-MAN #111 1.25
Spidey vs. Lizard vs. Warrant

X-MEN 2099 #7 1.25
Xi'an vs. Breakdown

PREMIERES

KILLFRENZY #1 (of 4) 1.95
An all-new alien merc with a thirst for blood

NIGHTWATCH #1 2.50
From the pages of WEB OF SPIDER-MAN, featuring a prismatic foil cover with black translucent ink

NORTHSTAR #1 (of 4) 1.75
Alpha Flight's own breaks out.

OFFICIAL INDEX TO THE X-MEN #1 (of 5) 1.95
With 32 ad-free pages chronicling the early issues

WAR MACHINE #1 2.95
Premiering with 48-pages and a foil embossed cover

FIRST WEEK

2099 UNLIMITED #4 3.95
The Hulk 2099 battles a genetically altered berserker.

BIKER MICE FROM MARS #6 1.50
The Mice fight the evil Raven Gang.

CABLE #10 2.00

CAPTAIN AMERICA #426 1.25
Super Patriot masquerades as Cap.

CLIVE BARKER'S PINHEAD #5 2.50
Pinhead poses as a medieval swordsman.

DAREDEVIL #327 1.25

DARKHAWK #38 1.25
"Amulet Quest" part 1 (of 4)

FORCE WORKS #2 1.25
Century's origin is revealed.

GROO THE WANDERER #111 2.25
Groo meets the man who killed Groo.

HAWKEYE #4 (of 4) 1.75
Hawk and Rover take down the Secret Empire.

KILLFRENZY #1 (of 4) 1.95

MARVEL COMICS PRESENTS #151
Vengeance, Moon Knight, War Machine and Wolverine.

NAMOR #49 1.25

NIGHTSTALKERS #18 1.75

NOMAD #24 1.75
"American Dreamers" part 3 (of 4)

PUNISHER ARMORY #9 .90

PUNISHER IN THE 'NAM: FINAL INVASION 6.95

REN & STIMPY #13 1.75
Ren & Stimpy are the Royal Canadian Kilted Yak Ski[illegible]

SAINT SINNER #7 1.95
Part 2 of "The Child Savant"

SCARLET WITCH #4 (of 4) 1.75

SPIDER-MAN 2099 #18 1.25

SPIDER-MAN: MUTANT AGENDA #2 (of 3) 2.25

SPIDER-MAN CLASSIC #18 1.25
Unmasked by Doctor Octopus

STARBLAST #2 1.75

UNCANNY X-MEN #314 1.25

WAR MACHINE ASHCAN .75

WEB OF SPIDER-MAN #111 .90

WILD ANGELS #2 (of 4) 1.95
Wild Thing & Dark Angel battle Mendez.

SECOND WEEK

AMAZING SPIDER-MAN #388 2.95
Double-sized, with special cover

AMAZING SPIDER-MAN #388 2.25
Double-sized, *without* special cover

BARBIE #40 1.25

CAPTAIN AMERICA: DRUG WARS 2.00
A very special adventure

CONAN SAGA #88 2.25
Re-presenting "Fiends of the Feathered Serpent"

DEATH'S HEAD II/KILLPOWER:

BATTLETIDE III #3 (of 4) 1.95
The Dark Guard aid the boys in battling Battletide.

DEADLY FOES OF SPIDER-MAN TPB 12.95

GHOST RIDER #48 1.75

THE GROO GARDEN 10.95

GUARDIANS OF THE GALAXY #41 1.25
Galactic Guardians face Malevolence AND Mephisto!

HARROWERS #5 2.50
A Cerebite poses as one of the team.

HYPERKIND #3 1.75
One of the original Pax series

LOOSE CANNONS #2 (of 4) 2.50
The team returns to the virally contaminated planet.

MARK THRASHER #9 1.75
Mark from begs Thrash to help him.

MARVEL #1 1.75
Introducing Nova 2.0.

PUNISHER WAR ZONE #24 1.75

QUASAR #31 1.25
The epilogue to the Starblast

RAVAGE 2099 #17 1.25

SECRET DEFENDERS #14 1.75

THE SHROUD #2 (of 4) 1.75

SILVER SABLE #23 1.25

WAR MACHINE #1 2.95
With the special cover

WAR MACHINE #1 2.00
...and without the special cover

WOLVERINE #80 1.25

WONDER MAN #31 1.25

X-FACTOR #101 1.25
A member of the team dies.

X-MEN ADVENTURES SEASON II #3 1.25
Storm possessed by Shadow King

Third Week

ALAN DAVIS'

CLANDESTINE #2 1.95
Clan members are being murdered.

AVENGERS #373 1.25
To side with Serse or with Zodiac?

BEAVIS & BUTT-HEAD #2 1.95
The boys visit the city morgue.

COSMIC POWERS #1 (of 6) 2.50
Starring Terrax the Terrible

DEATH METAL #4 (of 4) 1.95
Metal is attacked by Brass Knuckles and the Psycho-Warriors.

DEATH WRECK #4 (of 4) 1.95
Wreck must save Olivia from the 40-Lead Burgen.

DEATH'S HEAD II #3 1.95
Lord and Jack vs. Bette Noir and the Light Brigade.

DOCTOR WHO #208 4.95
The doctor must stop a Victorian alien.

DOOM 2099 #16 1.25
Doom encounters a warrior from outer space.

ECTO KID #8 1.75
Dex gains the power to enter living [illegible]

EXCALIBUR #76 1.75
Classic Nightcrawler story

G.I. JOE #147 1.25
Meet the [illegible] Star Brigade

GREDELIN #416 1.25

MARVEL AGE #135 1.00

MARVEL COMICS PRESENTS #152 1.50

MARVEL TALES #284 1.25
Hobgoblin's identity is revealed.

MIDNIGHT SONS UNLIMITED #5 3.95
Who will lead the Midnight Sons?

MOON KNIGHT #29 1.75
The return of Slaughter

PUNISHER #89 1.25

REN & STIMPY: POWDERED TOAST MAN 2.95

SPIDER-MAN #45 1.75

THUNDERSTRIKE #7 1.25

TRANSFORMERS: GENERATION 2 #6 1.75
Optimus Prime battles Megatron.

WARLOCK AND THE INFINITY WATCH #27 1.75

WHAT IF #60 1.25
Three *alternate* realities surrounding the wedding of Cyclops and Jean Grey

WOLVERINE: WEAPON X 12.95

X-MEN #31 1.25

X-MEN 2099 #7 1.25

Fourth Week

BARBIE FASHION #40 1.25

DEATH'S HEAD GOLD #2 3.25
By Liam Sharp

DOCTOR WHO CLASSIC COMICS #16 4.95

DR. STRANGE #64 1.75
"Strangers Among Us" part 1 (of 4)

FANTASTIC FOUR #387 2.95
With special cover

FANTASTIC FOUR #387 1.25
Without special cover

GHOST RIDER & BLAZE: SPIRITS OF VENGEANCE #21 1.75
Blaze is reunited with his family.

HELLSTORM #13 2.00
Hellstorm chases a demonic mass murderer.

HOKUM & HEX #5 1.75
"Bloodshed" part 3 (of 4)

ILLUMINATOR #3 2.95

IRON MAN #303 1.25

MARVEL SPOTLIGHT #15 FREE
A listing of Marvel's March titles

NEW WARRIORS #46 1.25

NIGHTWATCH #1 2.50
The cover enhancement edition

NIGHTWATCH #1 1.25
The non-cover-enhancement edition

NORTHSTAR #1 (of 4) 1.75

OFFICIAL INDEX TO THE X-MEN #1 (of 5) 1.95

PUNISHER 2099 #15 1.25
Introducing the murderous Public Enemy

PUNISHER WAR JOURNAL #65 1.75

SAVAGE SWORD OF CONAN #220 2.25
The climax to "The Skull Out of Time"

SILVER SURFER #91 1.25
The Surfer journeys to Zenn-La's past.

SPECTACULAR SPIDER-MAN #211 1.25

THOR #473 1.25

VENOM: THE ENEMY WITHIN #3 (of 3) 2.95

WILLIAM SHATNER'S TEK WORLD #20 1.75
"Sins Of The Father," part 2

X-FORCE #33 1.25
The team confronts the Upstarts

X-MEN CLASSIC #94 1.25
Guest-starring Spider-Man, the Avengers & Dr. Strange

POSTERS

SPIDER-MAN 2099 4.95
By Rick Leonardi and Al Williamson

VENGEANCE 4.95
By Ron Garney and Chris Ivy

WOLVERINE 4.95
By Mark Texeira

X-MEN 4.95
Greg Capullo and Harry Candelario

CROSSOVERS

STARBLAST

STARBLAST #4 1.75
Part 12 (of 12): The Starblasters run amok in the New Universe.

QUASAR #57 1.25
The epilogue

PURSUIT

SPIDER-MAN #45 1.75
Part 1 (of 4): Spidey seeks revenge for his parents' horrific fate.

SPECTACULAR SPIDER-MAN #211 1.25
Part 2 (of 4): An obsessed Spidey demands retribution.

SUICIDE RUN

PUNISHER WAR JOURNAL #65 1.75
The aftermath of "Suicide Run."

GUEST APPEARANCES

DAREDEVIL #327 1.25
Elektra

GHOST RIDER #48 1.75
Spider-Man

INCREDIBLE HULK #416 1.25
Silver Surfer, The Starjammers, and Trauma

IRON MAN #303 1.25
New Warriors

NAMOR #49 1.25
Fantastic Four

NEW WARRIORS #46 1.25
X-Force

NIGHTWATCH #1 1.25
Spider-Man

SPIDER-MAN: MUTANT AGENDA #2 (of 3) 1.25
The Beast

SECRET DEFENDERS #14 1.75
Silver Surfer, Firelord and Legacy

THE SHROUD #2 (of 4) 1.75
Spider-Man

SILVER SABLE #23 1.25
Daredevil and Deadpool

UNCANNY X-MEN #311 1.25
Sunfire

WARLOCK AND THE INFINITY WATCH #27 1.75
The Avengers

WOLVERINE #80 1.75
Nightcrawler

X-MEN CLASSIC #94 1.25
Spider-Man, The Avengers, and Dr. Strange

FEBRUARY SPOTLIGHT

AMAZING SPIDER-MAN #388 2.95
Revealing the secret of Peter's parents; 64 pages and foil-embossed cover. *"After this issue, expect the unexpected. We're going to be shaking up the status quo more than ever before."*—Assistant Editor Mark Benardo

DEADLY FOES OF SPIDER-MAN TPB 12.95
Collecting the limited series in a 112-page edition. *"It's the toughest battle Spidey ever fought."*—Editor Mark Powers

FANTASTIC FOUR #387 2.95
Featuring a die-cut cover with prismatic foil. *"I'm sworn to secrecy, but trust me, this one's big!"*—Assistant Editor Pat Garrahy

THE GROO GARDEN 10.95
Re-presenting issues #25-28 in 96 mulchless pages. *"It's the best thing since Land-O-Lakes came out with a margarine."*—Assistant Editor Kevin Somers

PUNISHER IN THE 'NAM: FINAL INVASION 6.95
Frank's final tour of duty in an all-new 80-page special. *"The definitive Punisher in the 'Nam saga."*—Associate Editor Tim Tuohy

REN & STIMPY: POWDERED TOAST MAN 2.95
The boys team with their favorite hero in this collection. *"It has no unpleasant side-effects."*—writer Dan Slott

WAR MACHINE ASHCAN EDITION .75
A 16-page black and white sneak preview of the new series. *"This is just the tip of the iceberg, it's a promise of armor-action and great visual storytelling that we plan on delivering."*—Editor Nel Yomtov

WOLVERINE: WEAPON X 12.95
This 128-page trade paperback re-presents the acclaimed storyline. *"If you missed it in MCP, if you missed it in hardcover, then you've got no excuse not to get it now."*—Editor Richard Ashford

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
CLASSIC CLASH #2 **FANTASTIC FOUR #73**		HAPPY BIRTHDAY RON FRENZ FRANK PERCY SUZANNE GAFFNEY SCOTT ELMER **1**	**2 GROUND HOG'S DAY**	CHRIS EBEL **3**	BED..AM AT THE BAXTER BUILDING!	
MARK BERNARDO **6**	**7**	TERRY STEWART **8**	DAN BULANADI JO DUFFY **9**	WILLIE LUMPKIN **10**	ERICKA MORAN ANGELA CAMA **11**	LOU BANK **12 LINCOLN'S B'DAY**
RON LIM **13**	MARY SPROWLS PAT VILLACRESES **14 VALENTINE'S DAY**	JIM KRUEGER **15 PRESIDENT'S DAY**	RON WILSON **16**	JANET WYNN **17**	EMMA GARCIA **18**	JOE CAPONSACCO JACQUELINE AGUILA MATT IDELSON **19**
20	BARRY KAPLAN **21**	**22 WASHINGTON'S B'DAY**	**23**	MINDY MELLUL SHELLY BEARD-FRANCOIS **24**	SYLVIA CRUZ **25**	CHRIS CORVINELLI **26**
ANDY KUBERT LISA PATRICK RENEE KRUMPER **27**	J.J. BIRCH NANCY MURPHY **28**	DUPED BY DOCTOR DOOM				

MARVEL Age 134

The Fate of the Fantastic Four

MARCH 1994
$1.50 US $1.90 CAN £1.10 UK

APPROVED BY THE COMICS CODE AUTHORITY

DIRECT EDITION

13411
7 59606 02043 0

A day in the life of a Blue-Skinned Babe

Classic and Boring.

WHICH WOULD YOU RATHER OWN?

Classic and Cool.

'94 FLEER ULTRA

Hard times hit Excalibur just when the world needed them most—as mutant-human tensions reached new levels of intensity! With Cerise, Kylun and Micromax embroiled in their own personal concerns, Captain Britain lost in chronological limbo, and Meggan and Feron catatonic, the team fell apart. But Nightcrawler, Phoenix and Shadowcat rededicated themselves to their mission, and joined with the Muir Island Mutant Research Center to form the new Excalibur!

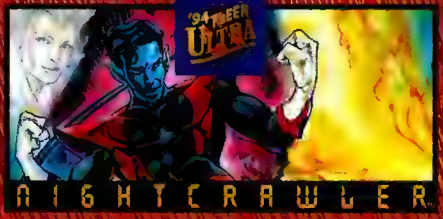
EXCALIBUR PART 2

PHOENIX

Painting by: JOE PHILLIPS

X-MEN, EXCALIBUR, PHOENIX, and MARVEL: tm & ©1994 Marvel Entertainment Group, Inc. All Rights Reserved. Produced and distributed exclusively by Fleer Corp.

MARVEL COMICS



'94 FLEER ULTRA

NIGHTCRAWLER

The very nature of mutants is about change, so it was only a matter of time before Excalibur evolved and grew! Its rather odd collection of new members included Cerise, traveler from a distant world with the power to create constructs of crimson energy; Kylun, ferocious fighter from a far-off dimension; Feron, young mystic with more mouth than magic; and Micromax, overweight, middle-aged man turned size-changing super hero!

EXCALIBUR PART 2

MARVEL COMICS

Painting by: JOE PHILLIPS

X-MEN, EXCALIBUR, NIGHTCRAWLER and MARVEL: tm & ©1994 Marvel Entertainment Group, Inc. All Rights Reserved. Produced and distributed exclusively by Fleer Corp.

'94 FLEER ULTRA

The X-Men had appeared to die in a battle with a super natural menace—and Nightcrawler and Shadowcat, recuperating from previous injuries, could only watch in horror from afar! Determined that the dream the X-Men had embodied should live on, Nightcrawler and Shadowcat banded together with Phoenix and England's super heroes, Captain Britain and Meggan, to form Europe's first super-powered mutant team—Excalibur!

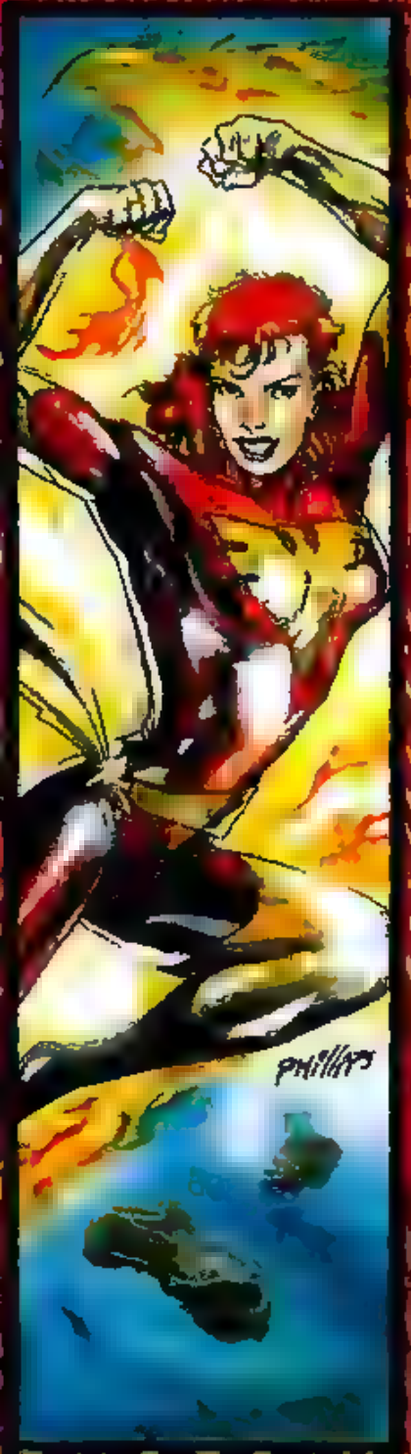
EXCALIBUR PART 2

SHADOWCAT

MARVEL COMICS

Painting by: JOE PHILLIPS

X-MEN, EXCALIBUR, SHADOWCAT, and MARVEL: tm & ©1994 Marvel Entertainment Group, Inc. All Rights Reserved. Produced and distributed exclusively by Fleer Corp.



'94 Trader Ultra

Hard times hit Excalibur just when the World needed them most—as mutant-human tensions reached new levels of intensity! With Cerise, Kylun and, Micromax embroiled in their own personal concerns, Captain Britain lost in chronological limbo, and Meggan and Feron catatonic, the team fell apart. But Nightcrawler, Phoenix and Shadowcat rededicated themselves to their mission, and joined with the Muir Island Mutant Research Center to form the new Excalibur!

EXCALIBUR
PART 5

Painting by: JOE PHILLIPS

X-MEN, EXCALIBUR, PHOENIX, and MARVEL: tm & ©1994 Marvel Entertainment Group, Inc. All Rights Reserved. Produced and distributed exclusively by Fleer Corp.

MARVEL™ COMICS

'94 Trader Ultra

A I G H T C R

The very nature of mutants i
only a matter of time befor
grew! Its rather odd collectio
ed Cerise, traveler from a dis
to create constructs of crimso
fighter from a far-off dimen
with more mouth than magic;
middle-aged man turned si

EXCAL
PA

Painting by: JO

X-MEN, EXCALIBUR, NIGHTCRAWLE
Marvel Entertainment Group,
Produced and distributed ex

MARVEL™ COMICS

R A W L E R

s about change, so it was
e Excalibur evolved and
n of new members includ-
tant world with the power
n energy; Kylun, ferocious
sion; Feron, young mystic
and Micromax, overweight,
ze-changing super hero!

IBUR
T 2

E PHILLIPS
ER and MARVEL: tm & ©1994
Inc. All Rights Reserved.
clusively by Fleer Corp.

'94 FLEER ULTRA

The X-Men had appeared to die in a battle with a super natural menace—and Nightcrawler and Shadowcat, recuperating from previous injuries, could only watch in horror from afar! Determined that the dream the X-Men had embodied should live on, Nightcrawler and Shadowcat banded together with Phoenix and England's super heroes, Captain Britain and Meggan, to form Europe's first super-powered mutant team—Excalibur!

EXCALIBUR
PART 1

MARVEL COMICS

Painting by: JOE PHILLIPS
X-MEN, EXCALIBUR, SHADOWCAT, and MARVEL: tm & ©1994 Marvel Entertainment Group, Inc. All Rights Reserved.
Produced and distributed exclusively by Fleer Corp.

SHADOWCAT

'94 FLEER® ULTRA™

Introducing Fleer® UltraPrints™

Featuring Marvel Comics X-Men™

Now, for only $6.99 (plus $1.00 shipping and handling) you can get an incredible set of five UltraPrints featuring Beast, Storm, Magneto, Wolverine vs. Sauron plus a special "Fatal Attractions" portrait. Each one's 6½" by 10." And they really show off the amazing painted artwork of the original cards. UltraPrints are big, but supplies aren't. So hurry and return this coupon today.

Keep Mona, Send Me The UltraPrints.

Complete and mail this coupon with check or M/O for $6.99 U.S. plus $1.00 S & H per set ordered to: "UltraPrint Offer," c/o USA Fulfillment, P.O. Box 213, Church Hill, MD 21690.

# of Sets Ordered_____ x $7.99 Per Set*= Total Enclosed _____

Name _____

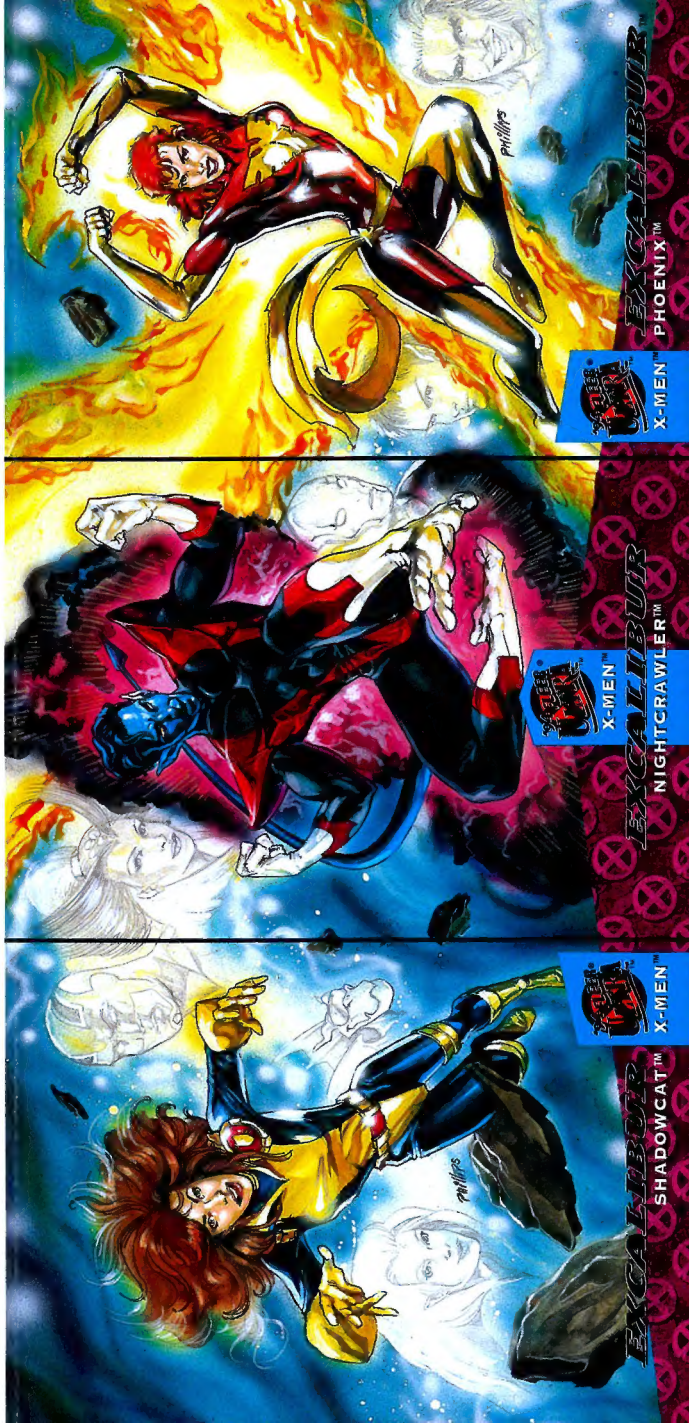
Address _____

City _____

State _____ Zip _____ Birth Date _____

*MD residents add 5% sales tax. No cash please. Offer good only in USA.
Please allow 6-8 weeks for delivery. Offer expires June 30, 1994 or while supplies last.
TM & © 1994 Marvel Entertainment Group, Inc. All Rights Reserved.
UltraPrints is a trademark of Fleer Corp. 1994 Fleer Corp. All rights reserved.

MARVEL™ COMICS



Phillips
EXCALIBUR
SHADOWCAT™
X-MEN™
EXCA
NIGHTC

-MEN™
LIBUR
RAWLER™

'94 FLEER ULTRA™
X-MEN™

EXCALIBUR™
PHOENIX™